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for Connoisseurs

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PORTRAIT OF LORD BYRON, AND A COMPANION (1807-1809) BY GEORGE SANDERS (H. M. THE KING)

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXI

BY LIONEL CUST

ON SOME PORTRAITS OF LORD BYRON I—THE OIL PAINTING BY GEORGE SANDERS

UNDER the will of the late Charlotte, Baroness Dorchester, two portraits of the poet, Lord Byron, were bequeathed to His Majesty the King, who has given special gracious permission for them to be reproduced in this magazine. Lady Dorchester was the elder daughter and co-heiress of John Cam Hobhouse, Baron Broughton, the well-known politician, and the truest and most intimate friend of Lord Byron. Both portraits are familiar by engravings, one being the portrait-group with a boat by George Sanders, the other the marble bust by Thorwaldsen. The portrait by Sanders is the earlier in date, and will therefore be dealt with first. It is the earliest important portrait of the poet, and was painted between 1807 and 1809 [see FRONTISPIECE]. Byron is represented standing on the sea shore, his right hand upon a rock; behind him stands another man with his feet in the water, his left hand on the gunwale of a dinghey, of which he holds the painter in his right hand. On the sea behind is a yacht flying the red ensign, with the foresail just furled. Behind are high rocky mountains suggesting the west coast of Scotland or the Hebrides. Byron is attired in a navy-blue suit, the jacket, which is thrown open, lined with white silk, and with cuffs open at the wrists, the waistcoat cut low with three buttons closed, and long, tight-fitting trousers, showing patent leather shoes. His dark cravat is tied loosely round the neck, showing the soft collar of the shirt, and is blown across his chest by the breeze. The poet is bare-headed, the hair curling round the forehead in an easy way; his eyes are bluish-grey, and there is a distinct cleft in the chin. The nose and lips are rather thick, but the face is one of great beauty. The man in the background holding the boat wears a red jacket or vest with three buttons joined at the waist, cuffs open at the wrist, and light brown holland or nankeen trousers. His cravat is also tied loosely round the neck, with the ends blown out by the breeze, and his hair is roughly curled over the forehead, as if in imitation of the poet's own head. The picture is thinly painted in oils and well preserved.

On August 10, 1805, Byron wrote¹ from Burgage Manor to his half-sister Augusta, saying:

During the summer I intend making a tour through the Highlands, and to visit the Hebrides with a party of my friends, whom I have engaged for the purpose. This my old preceptor Drury recommended as the most improving way of employing my summer months.

This was written just after Byron had left Harrow School and before he went up to Trinity College, Cambridge, in the following October.

¹ References to the letters are taken from the edition by Mr. R. E. Prothero, published by Mr. John Murray, to whom the writer's thanks are due for kind assistance.

There is no evidence to show that this visit to the Highlands ever took place, and it has been presumed that it did not; there is, however, no information as to how Byron was occupied between the week of the above letter and some date in September when he was due on a visit to Mr. Hanson, his solicitor. Two years later, on August 11, 1807, Byron wrote from London to his friend Miss Elizabeth Bridget Pigot, saying:

On Sunday next I set off for the Highlands. A friend of mine accompanies me in my carriage to Edinburgh. There we shall leave it and proceed in a tandem (a species of open carriage) through the western passes to Inverary where we shall purchase *shelties* to enable us to view places inaccessible to *vehicular conveyances*. On the coast we shall hire a vessel and visit the most remarkable of the Hebrides; and if we have time and favourable weather, mean to sail as far as Iceland, only 300 miles from the northern extremity of Caledonia, to peep at Hecla.

With reference to this letter, Thomas Moore quotes a letter from Miss Pigot to her brother, saying:

How can you ask if Lord B. is going to visit the Highlands in the summer? Why, don't you know that he never knows his own mind for ten minutes together? I tell him he is as fickle as the winds, and as uncertain as the waves.

On the strength of this and in a note to the above letter in the most recent edition published by Mr. Murray, it is stated that this projected trip to the Highlands, mentioned in his letter to Augusta Byron of August 10, 1805, seemed to have become a joke among Byron's friends; this statement is repeated in a stronger form by Miss E. C. Mayne in her recent biography of the poet. There is, however, again no evidence to prove that Byron did not go to the Highlands as he intended.

There are no letters or biographical information until October 19, 1807, when Byron writes to Mr. Hanson asking for a supply of money. On the other hand, the painting by Sanders seems to record some actual incident in Byron's life, and the presence of a friend and a yacht seems to corroborate this in every way. Another coincidence may point to the same opinion. It was in 1807 that the painter George Sanders migrated from Edinburgh to London, and it is permissible to surmise that Lord Byron may have first made the acquaintance of Sanders in Edinburgh, and recommended him to come to London with the promise of his patronage.

In this oil-painting Lord Byron is presented in the full vigour of his youth at Cambridge. It is much less self-conscious, less sentimental than any subsequent portrait. Of the other two portraits supposed to represent Byron at this date, the charming sentimental portrait, formerly in the possession of Mr. A. C. Benson, who presented it to Trinity College, Cambridge, cannot represent the same person as the portrait by Sanders, and cannot therefore be accepted as a portrait of Byron at all. The well-known drawing at full-length in a nobleman's gown by Gilchrist cannot have been done at this date, as it shows Byron at a later age,

Notes on Pictures in the Royal Collections

and is probably based upon the drawing by G. H. Harlow in 1817.

Returning to Sanders the painter and his employment by Lord Byron, the next intimation occurs in a letter from Byron to his friend William Harness, written from 8 St. James's Street, on March 18, 1809. He says :—

I am going abroad, if possible, in the spring, and before I depart I am collecting the pictures of my most intimate schoolfellows : I have already a few, and shall want yours, or my cabinet will be incomplete. I have employed one of the first miniature painters of the day to take them, of course at my own expense, as I never allow my acquaintance to incur the least expenditure to gratify a whim of mine. To mention this may seem indelicate, but when I tell you a friend of ours first refused to sit, under the idea that he was to disburse on the occasion, you will see that it is necessary to state these preliminaries to prevent the recurrence of any similar mistake. I shall see you in time and will carry you to the limner. It will be a tax on your patience for a week, but pray excuse it, as it is possible the resemblance may be the sole trace I shall be able to preserve of our past friendship and acquaintance.

Probably Byron offered, or intended to offer, a portrait of himself by Sanders in exchange. After Byron and Hobhouse had started for abroad, Byron wrote to his mother from Falmouth on June 22, 1809, saying :—

There is a picture of me in oil to be sent down to Newstead soon . . . I wish the Miss Pigots had something better to do than carry my miniatures to Nottingham to copy. Now they have done it, you may ask them to copy the others, which are greater favourites than my own.

He writes again from Constantinople on May 24, 1810 :—

Pray did you ever receive a picture of me in oil by Sanders in Vigo Lane, London (a noted limner) ? If not, write for it immediately : it was paid for, except the frame (if frame there be), before I left England.

And again on June 28, 1810, also from Constantinople :—

Have you received my picture from Sanders, Vigo Lane London ? It was finished and paid for long before I left England : pray send for it.

And on July 1 he writes :—

I am glad you have received my portrait from Sanders. It does not *flatter* me, I think, but the subject is a bad one and I must even do as Fletcher does over his Greek wines make a face and hope for better.

These messages to his mother seem clearly to refer to the oil painting and not to the miniature-portraits by Sanders. They would suggest that the oil painting was not completed before 1809. In that year Lord Byron employed Sanders for several commissions, and perhaps obtained him others. Besides the portraits of his friends, which may still exist somewhere, Byron had more than one miniature-portrait painted of himself. Two of these, which were painted for his sister, Mrs. Leigh, passed subsequently into the possession of the poet's grandson, the late Earl of Lovelace, and are now in the possession of his widow [see PLATE II, A and B]. Sanders also painted Mrs. Leigh herself, the portrait being also in Lady Lovelace's possession. The miniature-portraits by Sanders are very interesting, but show the poet in a slightly more self-conscious

attitude than the oil painting. Whereas in the latter the hair curls softly and naturally round the forehead, in the miniature-portraits there is a curl carefully cultivated on the forehead, which was rather distinctive of Byron. One of these miniatures is dated 1809, and may therefore be accepted as the likeness of Byron just before he started on his travels. If, as may be surmised, Byron settled his accounts with Sanders before leaving England, these accounts must have included payment for the group painted in oil to commemorate his visit to the Highlands. Supposing it to have been painted for this purpose, it is interesting to make sure, if possible, as to the identity of his companion in this group. It has usually been accepted as a portrait of Fletcher, his valet, but in the summer of 1807 Fletcher had only been a short time with Byron, and in June 1809, when Byron was about to leave England, he did not at first intend to continue Fletcher in his service. Byron speaks of going to the Highlands with a friend, and would hardly have described his servant in this way. It is difficult to believe that Byron would have had his servant painted in this picture as a kind of understudy of himself. If it be the portrait of a friend, Edward Noel Long seems to be the most likely friend to have joined Byron on a tour by pony and boat to the Hebrides ; but it might have been Hargreaves Hanson.

Mrs. Byron died in August 1811, only a few months after the Sanders portrait had been delivered at Newstead. The picture seems to have been deposited with Mr. Murray in London, and to have been offered by Byron as a gift to Samuel Rogers. It remained apparently with Mr. Murray until April 21, 1813, when Byron wrote to him, saying :—

I shall be in town by Sunday next, and will call and have some conversation on the subject of Westall's proposed designs. I am to sit to him for a picture at the request of a friend of mine, and as Sanders's is not a good one, you will probably prefer the other. I wish you to have Sanders's taken down and sent to my lodgings immediately—before my arrival.

After Byron's death the painting by Sanders became the property of his friend and executor, John Cam Hobhouse. It was engraved by W. Finden for the quarto edition of Moore's "Life of Byron", published in 1830. In this print the waistcoat is wrongly represented as entirely open. Another engraving of the figure of Byron to the waist was engraved by E. Finden for Mr. Murray in 1834, on which it is stated that it was painted in 1807. The figure of Byron alone standing by a rock with a different sea-background was engraved by W. Finden in a vignette, apparently for the well-known series of Finden's "Illustrations of Byron", though it was not published in the work as issued. A proof stipple engraving from one of the miniature-portraits by Sanders is in the Print Room at the British



MINIATURE PORTRAITS OF LORD BYRON, BY GEORGE SANDERS
(MARY, COUNTESS OF LOVELACE)

Notes on Pictures in the Royal Collections

Museum, and another is in the possession of Mr. John Murray. It is possible that this may be the engraving referred to in letters from Lord Byron to Mr. Murray in 1812 concerning a plate which had been made to act as a frontispiece to Byron's poems, and which Byron thought so bad that he insisted on the plate being destroyed. On October 23, 1812, he wrote :—

The plate is broken! Between ourselves, it was unlike the picture: and besides, upon the whole, the frontispiece of an author's visage is but a paltry exhibition. At all events, this would have been no recommendation to the book. I am sure Sanders would not have *survived* the engraving. By the by, the *picture* may remain with you or *him* (which you please) till my return. The *one* of two remaining copies is at your service till I can give you a *better*: the other must be *burned peremptorily*. Again, do not forget that I have an account with you, and *that* this is *included*. I give you too much trouble to allow you to incur expense also.

Although here Byron speaks of the *picture*, on November 17, 1813, he writes to Mr. Murray :—

The expense of engraving from the miniature send me in my account, as it was destroyed by my desire, and have the goodness to burn that detestable print from it immediately. Certainly the engraving gives a most incorrect

version of the miniature-portrait by Sanders, here reproduced by special permission of the owner.

The oil painting and the miniature-portraits by Sanders are the most striking representations of Byron at the outset of his career. The peculiar beauty of the face is best seen in these, in spite of natural defective details in the thickness of the nose, the modelling of the ear, and the tendency to fatness in the throat. It seems probable that the double portrait in oils, of which His Majesty is now the fortunate possessor, contains the earliest complete portrait of the poet, and was painted to commemorate a visit to the Hebrides in the summer of 1807. This was followed by the miniature-portraits painted by Sanders in 1808 and 1809. Other versions of the miniature-portraits by Sanders exist, one being in the possession of the Marquess of Tweeddale. Sanders obtained considerable patronage in London, probably through Lord Byron, and eventually forsook the painting of miniature-portraits, in which he really excelled, for that of large portraits in oil, with which he had but little success.

THAT BEAUTY IS A STATE BY ANANDA COOMARASWAMY

IT is very generally held that natural objects such as human beings, animals or landscapes, and artificial objects such as factories, textiles or works of intentional art, can be classified as beautiful or ugly. And yet no general principle of classification has ever been found: and that which seems to be beautiful to one is described as ugly by another. In the words of Plato "Everyone chooses his love out of the objects of beauty according to his own taste".

To take, for example, the human type: every race, and to some extent every individual, has an unique ideal. Nor can we hope for a final agreement: we cannot expect the European to prefer the Mongolian features, nor the Mongolian the European. Of course, it is very easy for each to maintain the absolute value of his own taste and to speak of other types as ugly; just as the hero of chivalry maintains by force of arms that his own beloved is far more beautiful than any other. In like manner the various sects maintain the absolute value of their own ethics. But it is clear that such claims are nothing more than statements of prejudice, for who is to decide which racial ideal or which morality is "best"? It is a little too easy to decide that our own is best; we are at the most entitled to believe it the best for us. This relativity is nowhere better suggested than in the classic saying attributed to Majnūn, when it was pointed out to him that the world at large regarded his Lailā as far from beautiful. "To see the beauty of Lailā", he said, "requires the eyes of Majnūn".

It is the same with works of art. Different artists are inspired by different objects; what is attractive and stimulating to one is depressing and unattractive to another, and the choice also varies from race to race and epoch to epoch. As to the appreciation of such works, it is the same; for men in general admire only such works as by education or temperament they are predisposed to admire. To enter into the spirit of an unfamiliar art demands a greater effort than most are willing to make. The classic scholar starts convinced that the art of Greece has never been equalled or surpassed, and never will be; there are many who think, like Michelangelo, that because Italian painting is good, therefore good painting is Italian. There are many who have never yet felt the beauty of Egyptian sculpture or Chinese or Indian painting or music: that they have also the hardihood to deny their beauty, however, proves nothing.

It is also possible to forget that certain works are beautiful: the 18th century had thus forgotten the beauty of Gothic sculpture and primitive Italian painting, and the memory of their beauty was only restored by a great effort in the course of the 19th. There may also exist natural objects or works of art which humanity only very slowly learns to regard as in any way beautiful; the western æsthetic appreciation of desert and mountain scenery, for example, is no older than the 19th century; and it is notorious that artists of the highest rank are often not understood till long after their death. So that the more we consider the variety of human election, the more we must admit the relativity of taste.

That Beauty is a State

And yet there remain philosophers firmly convinced that an absolute Beauty (*rasa*)¹ exists, just as others maintain the conceptions of absolute Goodness and absolute Truth. The lovers of God (*Brahmā*) identify these absolutes with Him (or It) and maintain that He can only be known as perfect Beauty, Love and Truth. It is also widely held that the true critic (*rasika*) is able to decide which works of art are beautiful (*rasavant*) and which are not; or in simpler words, to distinguish works of genuine art from those that have no claim to be so described. To the view of these thinkers and lovers I also adhere. At the same time I freely admit the relativity of taste, as well as the fact that all gods (*devas* and *Īshvaras*) are modelled after the likeness of men.

It remains, then, to resolve the seeming contradictions. This is only to be accomplished by the use of more exact terminology. So far have I spoken of Beauty without defining my meaning, and have used one word to express a multiplicity of ideas. I do not mean just the same thing when I speak of a beautiful girl and a beautiful poem; it will be still more obvious that we mean two different things, if we speak of beautiful weather and a beautiful picture. In point of fact, the conception of Beauty and the adjective "beautiful" belong exclusively to aesthetics and should only be used in aesthetic judgment. We seldom make any such judgments when we speak of natural objects as beautiful; we generally mean that such objects as we call beautiful are congenial to us, practically or ethically. Too often we pretend to judge a work of art in the same way, calling it beautiful if it represents some form or activity of which we heartily approve, or if it attracts us by the tenderness or gaiety of its colour, the sweetness of its sounds or the charm of its movement. But when we thus pass judgment on the dance in accordance with our sympathetic attitude towards the dancer's charm or skill, or the meaning of the dance, we ought not to use the language of aesthetics. Only when we judge a work of art aesthetically may we speak of the presence or absence of beauty, we may call the work *rasavant* or otherwise; but when we judge it from the standpoint of activity, practical or ethical, we ought to use a corresponding

terminology, calling the picture, song or actor "lovely", that is to say loveable, or otherwise, the action "noble", the colour "brilliant", the gesture "graceful", or otherwise, and so forth. And it will be seen that in doing this we are not really judging the work of art as such, but only the material and the separate parts of which it is made.

Of course, when we come to choose such works of art to live with, there is no reason why we should not allow the sympathetic and ethical considerations to influence our judgment. Why should the ascetic invite annoyance by hanging in his cell some representation of the nude, or the general select a lullaby to be performed upon the eve of battle? When every ascetic and every soldier has become an artist there will be no more need for works of art: in the meanwhile ethical selection of some kind is allowable and necessary. But in this selection we must clearly understand what we are doing, if we would avoid an infinity of error, culminating in that type of sentimentality which regards the useful, the stimulating and the moral elements in works of art as the essential. We ought not to forget that he who plays the villain of the piece may be a greater artist than he who plays the hero. For Beauty, in the profound words of Millet, does not arise from the subject of a work of art, but from the necessity that has been felt of representing that subject.

We can only speak of a work of art as good or bad with reference to its aesthetic quality, for as a work of art it does not advocate any activity; only the subject and the material of the work are entangled in relativity. In other words, to say that a work of art is more or less beautiful, or *rasavant*, is to define the extent to which it is a work of art, rather than a mere illustration. However important the element of sympathetic magic in such a work may be, however important its practical applications, it is not in these that its beauty consists.

What, then, is Beauty, what is *rasa*, what is it that entitles us to speak of divers works as beautiful or *rasavant*? What is this sole quality which the most dissimilar works of art possess in common? Let us recall the history of a work of art. There is (1) an aesthetic intuition on the part of the original artist,—the poet or creator; then (2) the internal expression of this intuition,—the true creation or vision of beauty, (3) the indication of this by external signs (language) for the purpose of communication,—the technical activity; and finally, (4) the resulting stimulation of the critic

¹ *Rasa*, *rasavant* and *rasika* are the principal terms of Indian aesthetics, which has been worked out very fully in relation to drama and literature. The most important work available is the *Sāhitya Darpana* of Viśvanātha, which has been published with a translation in the *Bibliotheca Indica*, 1851. See also Regnaud, *La Rhétorique Sanskrite*, 1884.

DESCRIPTION OF PLATE I, OPPOSITE

- (A) *Indra*, bronze, Cambodian, 18th century (?); height 8 in. (Mr. C. L. Rothenstein).
(B) *Lovers*, stone relief, a detail from the Kailāsa at Elūrā, 7th-8th century A.D. Photo. by Johnston & Hoffmann, Calcutta.
(C) *The Monkey Family*, stone. Māmallapuram near Madras,

7th-8th century A.D. A subject which could easily be treated with unsympathetic humour is here endowed with epic grandeur. Purely mystic art, revealing the harmony of the Spirit in the movement of life. No image of a god could be more "religious". Photo taken for M. V. Goloubew.

A



B



C



D



E

That Beauty is a State

or *rasika* to reproduction of the original intuition, or of some approximation to it.

The source of the original intuition may, as we have seen, be any aspect of life whatsoever. To one creator the scales of a fish suggest a rhythmical design, another is moved by certain landscapes, a third elects to speak of hovels, a fourth to sing of palaces, a fifth may express the idea that all things are enlinked, enlaced and enamoured in terms of the General Dance, or he may express the same idea equally vividly by saying that "not a sparrow falls to the ground without our Father's knowledge". Every artist discovers Beauty, and every critic finds it again when he tastes of the same experience through the medium of the external signs. But where is this Beauty? We have seen that it cannot be said to exist in certain things and not in others. It may then be claimed that Beauty exists everywhere; and this I do not deny, though I prefer the clearer statement that it may be discovered anywhere. If it could be said to exist everywhere in a material and intrinsic sense, we could pursue it with our cameras and scales, after the fashion of the Experimental Psychologists: but if we did so, we should only achieve a certain acquaintance with average taste—we should not discover a means of distinguishing forms that are beautiful from forms that are ugly. Beauty can never thus be measured, for it does not exist apart from the artist himself, and the *rasika* who enters into his experience.²

All architecture is what you do to it when you look upon it.
Did you think it was in the white or grey stone? or the lines of
the arches and cornices?

All music is what awakes in you when you are reminded of it
by the instruments,

It is not the violins and the cornets . . . nor the score of the
baritone singer

It is nearer and further than they.

The vision of Beauty is spontaneous, in just the same sense as the inward light of the lover (*bhāṭṭa*). It is a state of grace that cannot be achieved by deliberate effort; though perhaps we can remove hindrances to its manifestation, for there are many witnesses that the secret of all art is to be found in self-forgetfulness. And we know that this state of grace is not achieved in the pursuit of pleasure; verily the hedonists have their reward, but they are in bondage to loveliness, while the artist is free in Beauty.

It is further to be observed that when we speak seriously of works of art as beautiful, meaning that they are truly works of art, valued as such apart from subject, association, or technical charm,

² Cf. "The secret of art lies in the artist himself"—Kuo Jo-hsi 12th century), quoted in *The Kokka*, No. 244.

we still speak elliptically. We mean that the external signs—poems, pictures, dances, and so forth—are effective reminders. We may say that they possess significant form. But this can only mean that they possess that kind of form which reminds us of Beauty, and awakens in us æsthetic emotion. The nearest explanation of significant form should be *such form as exhibits the inner relations of things*; or, after Hsie Ho, "which reveals the rhythm of the spirit in the gestures of living things". All such works as possess significant form are linguistic; and, if we remember this, we shall not fall into the error of those who advocate the use of language for language's sake, nor shall we confuse the significant forms, or their logical meaning or moral value, with the Beauty of which they remind us.

The true critic (*rasika*) perceives the Beauty of which the artist has exhibited the signs. It is not necessary that the critic should appreciate the artist's meaning—every work of art is a *kāma-dhenu*, yielding many meanings—for he knows without reasoning whether or not the work is beautiful, before the mind begins to question what it is "about". Hindu writers say that the capacity to feel beauty (to taste *rasa*) cannot be acquired by study, but is the reward of merit gained in a past life; for many good men and would-be historians of art have never perceived it. The poet is born, not made; but so also is the *rasika*, whose genius differs in degree, not in kind, from that of the original artist. In western phraseology we should express this by saying that experience can only be bought by experience; opinions must be earned. We gain and feel nothing merely when we take it on authority that any particular works are beautiful. It is far better to be honest, and to admit that perhaps we cannot see their beauty. A day may come when we shall be better prepared.

The critic, as soon as he becomes an exponent, has to prove his case; and he cannot do this by any process of argument, but only by creating a new work of art, the criticism. His audience, catching the gleam at second-hand—but still the same gleam, for there is only one—has then the opportunity to approach the original work a second time, more reverently.

When I say that works of art are reminders, and the activity of the critic is one of reproduction, I suggest that the vision of even the original artist may be rather a discovery than a creation. If Beauty awaits discovery everywhere, that is to say that it waits upon our recollection (in the Sūfī sense and in Wordsworth's): in æsthetic contemplation

DESCRIPTION OF PLATE II, OPPOSITE

(b) *The Dying Man* (perhaps Jahāngīr). Mughal; early 17th century (Bodleian MS., Ouseley Additional, 171).

(e) *Krishna disguised as a Milkmaid*, Rājput (Pahārī), 17th-18th century (the author).

The manner of subject D is realistic, that of subject E idealistic. Beauty is not determined by realism or idealism as such; intensity of imagination uses either language.

That Beauty is a State

(*rasāsvādāna*) as in love (*bhakti*) and knowledge (*vidyā*), we momentarily recover the unity of self with the Self, of our individuality with 'O' Ω.

There are no degrees of Beauty; the most complex and the simplest expression remind us of one and the same state. The sonata cannot be more beautiful than the simplest lyric, nor the painting than the drawing, merely because of their greater elaboration. Civilized art is not more beautiful than savage art, merely because of its possibly more attractive ἦθος. A mathematical analogy is found if we consider large and small circles; these differ only in their content, not in their circularity. In the same way, there cannot be any continuous progress in art. Immediately a given intuition has attained to perfectly clear expression, it remains only to multiply and repeat this expression. This repetition may be desirable for many reasons, but it almost invariably involves a gradual decadence, because we soon begin to take the experience for granted. The vitality of a tradition persists only so long as it is fed by intensity of imagination. What we mean by creative art, however, has no necessary connexion with novelty of subject, though that is not excluded. Creative art is art that reveals Beauty where we should have otherwise overlooked it. Beauty is sometimes overlooked just because certain expressions have become what we call "hackneyed"; then the creative artist dealing with the same subject restores our memory. The artist is challenged to reveal the Beauty of all experiences, new and old.

Many have rightly insisted that the Beauty of a work of art is independent of its subject, and truly, the humility of art, which finds its inspiration everywhere, is identical with the humility of Love, which regards alike a dog and a Brāhmana—and of Science, to which the lowest form is as significant as the highest. And this is possible, because it is one and the same undivided Brahman—our Father—which is in every form of life, the least and the greatest, from mineral to man, and from man to cosmos. By the variety of his material the artist reminds us that All is in all: and, "If a beauteous form we view, 'Tis His reflection shining through". It will now be seen in what sense we are justified in speaking of Absolute Beauty, and in identifying this Beauty with God. We do not imply by this that God has a beautiful

form which can be the object of knowledge; but that in so far as we see and feel Beauty, we see and are God. That God is the first artist does not mean that He created beautiful forms, which might not have been beautiful had the hand of the potter slipped: but that every natural object is an immediate realization of His being. This creative activity is comparable with æsthetic expression in its non-volitional character; no element of choice enters into that world of imagination and eternity, but there is always perfect identity of intuition-expression, soul and body. The human artist who discovers Beauty here or there is the ideal *guru* of Kabīr, who "reveals the Supreme Spirit wherever the mind attaches itself".

Beauty is one of the three spiritual activities or states, in which man is freed from himself, and becomes God. These heavenly states do not constitute a person, but where they are is the Kingdom of Heaven, subjective and undivided. Beauty is but a name of the Tao, whose other names are Absolute Love and Absolute Truth or Reality. These names, however, are not predicates, but reminders of experience.


When we are told that "God is a spirit", and must be worshipped in spirit, when it is enjoined *Devam bhutvā devam yajet* (Worship God by becoming God), the same is implied as when we say that Beauty comes into being—is known to us, or worshipped by us—only when it is perceived. *Rasa rasāsvādāna*. *Rasa* is naught but the tasting of *rasa*. There is no other Beauty, no other Love, no other Truth than the Beauty, the Love and the Truth in our own hearts.

NOTE.—To illustrate the above essay fully would require a large repertory of plastic, musical and literary examples chosen from many countries and many periods. The reproductions on the accompanying plates are therefore selected to illustrate only one point; that Beauty is not determined by subject. It is not a power of *ethos*, but is transcendental, beyond good and evil, sacred or profane; and it is communicated through the disposition of lines and masses (form, rhythm, pattern, phrasing, economy of movement) rather than by representation. At the same time, there is this *lien* with the subject, that Beauty is not reached unless the subject is passionately "felt".

SCULPTURES OF THE PARTHENON

BY W. R. LETHABY

THE WEST PEDIMENT

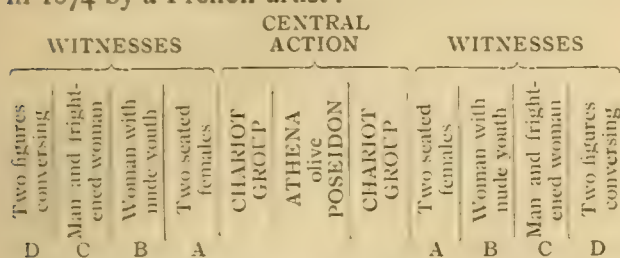
WO fine works dealing with this great subject in an adequate manner have lately appeared. One is Mr. Arthur Smith's publication for the British Museum, "The Sculptures of the

Parthenon" (1910); the other is M. Collignon's "Le Parthénon" (1909-1913). These books provide a complete summary of the critical inquiries of a century, and a firm basis for further research.

It is recorded by Pausanias that the sculptures of the western pediment related to the contest

Sculptures of the Parthenon

between Athena and Poseidon for the soil of Attica. It will be convenient to show here what was, I suppose, the general idea of the composition as it is represented in an admirable drawing made in 1674 by a French artist:—



Some important parts of the central group are in the British Museum, and from a large fragment



FIGURE 1

of the bust of *Athena*, to which the neck and a portion of the head have recently been added, we can gain some idea of the great figure of the goddess [FIGURE 1]. Carrey's drawing made from below must have exaggerated the action, and the drapery is rather vaguely drawn, so that it looks as if the chiton had a loose turn-over like that of the *Iris (Hebe)* of the east front; a second line, however, is sug-

gested across the thighs which must really be the edge of a deep turn-over, the upper line being that of the girdle.

Another slight sketch of what must be this same figure does not appear to have been brought in as evidence. On Dalton's admirably clear etching of the west front as it was in 1749 a torso of

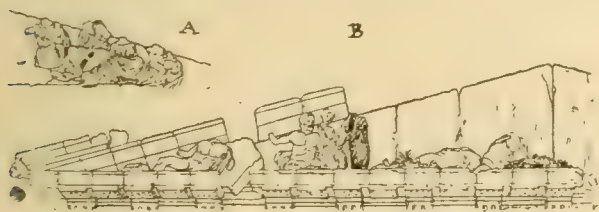


FIGURE 2. ALTERED FROM THE BRITISH MUSEUM CATALOGUE

Athena and a fragment of a male figure are shown [FIGURE 2] lying on the ground. The torso of the goddess cannot have been an invention of the artist's, because the drapery is obviously of the Pheidian type.¹ The garment was tightly girded

¹ That the broken statue was in fact lying on the ground at this time is confirmed by the fact that the part now at the British Museum was found built into a Turkish house below the west

and rather full above and below the waist [FIGURE 3].

Several years ago Furtwaengler sought to identify some copies from a very beautiful original as the famous *Lemnian Athena* by Pheidias. This has been much argued over, and there has recently been some reaction, although it is allowed that the original must have been an exquisite work of the great period. This statue, which I shall call the *Lemnina, F.*, furnishes the closest parallel to the *Athena* of the west front of the Parthenon, as



FIGURE 3

the following characteristics which are common to both will show. The ægis passed diagonally from the right shoulder under the left breast; its edges were deeply cusped, and at the points were little writhing snakes; on the front was a Medusa head; one arm was lifted, the other lowered; the head was bent forward and turned in the direction



FIGURE 4

of the lowered arm; the chiton was open on the left side, and under the lifted arm it was parted in a triangular form exposing the side and arm-pit; the edge of the back drapery was drawn forward under the front flap; further back a part fell vertically from the shoulder. The

opening at the neck was also of triangular form, and neat folds covered the left shoulder and breast [see PLATE, and FIGURE 4, which is reversed so as to compare with FIGURE 1]. Enough remains of the head of the British Museum *Athena* to give the oval of the face exactly, and it would be interesting to get accurate ethnological measures of this head, also of the perfect head of the eastern pediment, and of the Laborde head, for from these three the type of the Parthenon master could be determined. The relation of the head to the neck and shoulders, its sideways turn, and the form of the ear are further points of resemblance to *Lemnina, F.*



FIGURE 5

The trace on the ægis of the Medusa head shows that it was a circular disc.

front. Dalton seems to have been accurate in every respect, except that towards the left of the pediment, where was a figure broken vertically, so that it would have appeared a blank stone, he seems to have "restored" it into an unknown figure (see FIGURE 2, B, from the Brit. Mus. catalogue, on which I have altered this figure back again; A is the continuation of the pediment on the right.)

Sculptures of the Parthenon

Similar heads on the *Parthenos* and the Strangford shield [FIGURE 5] show that this was the Pheidian type, and again the *Lemnia, F.* is in close agreement. As I have before pointed out, the profile head and bust of the last-named statue are very like the forms of those parts in the relief of *Athena* on the eastern frieze. The portion of the helmet which is preserved is sufficient to give its general character; it agrees best with that of the *Hope Athena*, of which Furtwaengler had said (reasoning from its likeness to the *Lemnia, F.*), "Pheidias himself must be the author of the type"² [FIGURE 6]. It is clear on



FIGURE 6

the B. M. *Athena* that the back skirt of the helmet and some curls³ were pinned on in bronze. The *Hope* figure gives the curls, which again agree with those of the *Parthenos* and the *Maidens* of the *Erechtheum* [FIGURE 7]. The *Hope Athena* is clothed differently from the B. M. *Athena*, but in pose and action it is in very much a reversed replica of what that must have been. Our noble fragment may not only be used to confirm the identification of the *Lemnia, F.*, as a work of Pheidias, but also to substantiate the accuracy of the accepted opinion that the well-known Laborde head came from the Parthenon groups. One of the most striking characteristics of this work is the insistence on two horizontal creases around the front part of the neck; and the powerful neck of the B. M. *Athena* also has strongly marked creases.

We have in the museum a foot of large scale which must have belonged to the *Athena* of the west front. In "The Sculptures of the Parthenon" it is catalogued thus:—

No. 336, Fore part of right foot of female figure resting on a thick sole; this has been ascribed to the *Athena* of either pediment.

In the little old "Elgin and Phigaleian Marbles" (1833) it is described under "Fragments from the western pediment", and it is given as one of those which were found "upon the floor of the pediment itself". This foot was firmly planted on the ground, it seems to suit the figure perfectly, and I should like to see it brought into relation with it.

We must imagine the figure, which was about 11 ft. high when whole, to have combined the brightest freshness with high austerity and the

² See Furtwaengler's fig. 28.

³ "There are holes indicating that the figure wore ear-rings and perhaps metal curls". B. M. Catalogue, 1908.

most perfect neatness of attire. These characteristics are found in the *Lemnia, F.*, and the correspondences which have been pointed out between it and the B. M. *Athena* to my mind fully prove Furtwaengler's thesis that the former was a work of Pheidias.

Having gained a fairly clear idea of the great *Athena* of the western pediment, we may look for repetitions of the type. Amongst the hundreds of statues of *Athena* figured by M. S. Reinach I find only three which can be said to derive from the pedimental figure. The closest to the prototype is a headless and armless figure found in 1860 on the Acropolis. This is practically a small copy with the action reversed; it gives us the completion of the *ægis*. The next in order is a bronze in the British Museum which Dr. Murray assigned to the Pheidian age and compared to the *Parthenos*.⁴ It is rather an intermediate between the *Lemnia, F.* and the pedimental statue. It has towering crests to the helmet. The third is at Ny-Carlsberg, and this carries a shield on the left arm.

Furtwaengler says that the diagonally placed *ægis* is a sign of peace. If this were so, the extremely narrow *ægis* of our figure brings out the idea still more definitely, and shows that the contest with Poseidon was in peaceful rivalry, and surely this is the best supposition as to the thought about the gods in Athens in the time of Euripides. The appearance of the gods without any violence was sufficient to startle the spectators. A recently restored group of *Athena* and *Marsyas*, by Myron, has much in common with the general design of the pair of figures in the west pediment of the Parthenon.⁵ Although the style is very different, Pheidias must have been much influenced by Myron's pair of figures.

Little need be said regarding the companion figure of *Poseidon*. Wheler, who saw it *in situ* in 1676, remarked on its striding attitude, the bearded head:

and the Majesty which the sculptor hath expressed in his Countenance.

A short cloak was doubtless on his back, as is



FIGURE 7

⁴ *Greek Bronzes*, fig. 22. It probably represents the *Athena* of the eastern front or the *Promachos*.

⁵ This was pointed out long ago by Prof. E. Gardner, *J. H. S.*, III, 254.

DESCRIPTION OF PLATE OPPOSITE

[A] Copy of the *Athena Lemnia* after Pheidias (The Albertina, Dresden).

[B] Restoration of the *Athena* of the west front of the Parthenon, drawn by Mr. Frederick S. Smith.



A



B

A



B

Sculptures of the Parthenon

shown on the Petrograd vase, and probably this was used, as in so many cases, to provide a support for the arms. There is, I believe, a bronze pin on the shoulder,⁶ which may have attached a bronze band which seemed to support the cloak around the neck. Between the two great central figures was an olive tree. To the right and left were the chariots of the two gods. That of *Poseidon* was driven by a figure best called *Amphitrite*, for Furtwaengler's suggestion that it was "some ministrant Nereid" does not suit its great importance (it must be a "somebody"), or the massive maturity of the forms. This chariot was accompanied by the figure (once winged) which has only lately been transferred from the other pediment. Although its position has been argued over for a century, the facts as to its having been found under the west front were clearly set out in 1811 in the "Memorandum on Lord Elgin's Pursuits in Greece". The fragment of *Poseidon* and :

the breast of the Minerva, together with other fragments, were found in the same place, also a torso called Vulcan [now *Hermes*].

Further, in the little old volume entitled "Elgin and Phigaleian Marbles" (1833), "the left knee of a colossal statue" is said to have been found under the west pediment; and this fragment (then No. 340) must be that which was joined to the figure in 1875. The restoration had been made by Lloyd in 1860; to adopt it after fifteen years was quick work. This most beautiful statue is best named, as by Murray and Furtwaengler, *Iris*. This identification further confirms that of *Amphitrite*,

⁶ Not in the catalogue.

for "golden-winged, swift-footed *Iris*" would act as attendant only to a first-class goddess.

The chariot on the left-hand half of the pediment—that of *Athena*—was accompanied by the *Hermes* mentioned just above, and driven by a figure best called *Nike*.⁷ If this latter had wings they would have nearly balanced those of *Iris* on the other side of the centre. The horses had been checked or stopped, and the charioteers were stepping from their cars or mounting them; a similar attitude occurs frequently on the frieze. There were so many bronze accessories that wheels may very well have been added in this material.⁸ Wheeler says concerning—

"The Triumphant Chariot of Minerva": the Horses are made with such great Art that the Sculptor seems to have outdone himself by giving them more than a seeming Life; such a vigour is expressed in each posture of their prancing and stamping natural to generous Horses.

The horses of *Poseidon's* chariot had fallen by the middle ages, and those of *Athena* became the most famous feature of the Parthenon. A Greek writer quoted by Leake described them in 1573 as two snorting horses which you might suppose to be alive in the flesh.

It was these horses which the Venetians tried to carry away in 1687.

(To be continued.)

⁷ The names *Amphitrite* and *Nike* were first given by Visconti.

⁸ Cockerell restored such wheels, and he best described the charioteers: "The *Amphitrite* was by no means seated, but appeared to be wholly suspended by the arms which are in the attitude of holding reins". He also first gave horses to the chariot of *Amphitrite*. The end of a scarf seems to have floated free from the left shoulder of *Amphitrite*. A fine vase painting at Arezzo (c. 400 B.C.) seems to be inspired by our group; the rearing horses, the leaning back on the reins, the light wheels of the chariot, and the fish representing the sea are all points of comparison. See also *Desullor* in Daremberg and Saglio.

A LITTLE KNOWN COLLECTION AT OXFORD—I BY TANCRED BORENIUS

THE collection of pictures formed by Mr. T. W. Jackson, Fellow of Worcester College, Oxford, who died last year, included several Italian paintings of considerable interest and importance, which so far have remained very little known and unnoticed in recent art literature, except for the mention of three of them in Mr. Berenson's lists of works by Italian painters. It may therefore be hoped that the following brief notes on the pictures in question may prove of some interest to the readers of *The Burlington Magazine*. Grateful acknowledgment is due to the kindness of Mr. Joseph Jackson, the late Mr. Jackson's executor, in having the pictures expressly photographed, in order to make it possible to illustrate these notes;

and it is also pleasant to record that two of the most remarkable of these pictures have been acquired for the Ashmolean Museum. One of them, an exquisite little predella panel by Francia-bigio, is a gift from Mr. Jackson's legatees, and is one of the most important recent additions to the gallery. The other is a brilliant sketch for an altar-piece which greatly strengthens the small but representative collection of Venetian settecento paintings already formed.

An interesting fact in connexion with the provenance of several of the Italian primitives in the Jackson collection is that they come from the once well known collection formed by the painter Johann Anton Ramboux, who died in 1866 as director of the gallery at Cologne. In spite of his

DESCRIPTION OF PLATE I, OPPOSITE

[A] *Death of S. Benedict; Martyrdom of S. Lucilla* (predella; part of same altar-piece as [C] and [D]), by Spinello Aretino. Size of each panel, 14 by 13½ in. (35 by 34 cm.).

[B] *The Judgment of Paris*. Florentine school, late 15th century. Size, 17½ by 15½ in. (44 by 38.5 cm.).

A Little known Collection at Oxford

training in Paris under David, Ramboux soon caught that interest in mediæval and early renaissance art which was rampant among certain sets of artists and amateurs in the early 19th century, and of which the most noteworthy English exponents were perhaps Walter Savage Landor and the Hon. W. T. H. Fox-Strangways, subsequently fourth earl of Ilchester, to whose activity as collectors Oxford owes the remarkable collections of early Italian pictures in the Ashmolean Museum and Christ Church Library. Diffident of his powers of original creation, Ramboux formed the plan of illustrating the development of Italian painting from the 4th to the 16th centuries by a series of copies in watercolour—a work to which he devoted the main part of his energy during his long sojourns in Italy; but at the same time he succeeded in gradually bringing together a very interesting, if very unequal, collection of upwards of three hundred Italian paintings mainly of the trecento and quattrocento. This collection was in 1862 placed on exhibition in the director's rooms at the Cologne Gallery, and frequent reference is made to the pictures composing it by Crowe and Cavalcaselle. After the death of Ramboux, no purchaser having been found for the entire collection, as the late owner had hoped, it was sold by auction (together with his collections of Sienese *tavolette di biccherna* and objets d'art) at Cologne on May 23, 1867, and following days;¹ and a search for the present whereabouts of the pictures which were thus dispersed is in most cases productive of no result. Only a few pictures were acquired for the gallery at Cologne; about a score were bought for the Archiepiscopal Museum at Utrecht, where they remained practically unknown to students of Italian art until attention was drawn to them a few years ago by Dr. De Nicola;² and the ultimate fate of certain other works has also been known. The pictures in the Jackson collection now add some more numbers to the list of pictures from the Ramboux collection which can be traced at present.

In some ways the most important among the Florentine trecento pictures are three fragments of the great composite altar-piece painted by Spinello Aretino for the convent of Monte Oliveto Maggiore near Siena. The pictures in question are (1) the right-hand wing of the altar-piece in its old frame, containing the full-length figures of SS. Benedict and Lucilla, with a half-length of Daniel in a quatrefoil space above [PLATE II, D]; (2) the accompanying predella, representing the *Death of*

S. Benedict and the *Martyrdom of S. Lucilla*, on each side of a pilaster containing a figure of S. Augustin [PLATE I, A]; and (3) a small figure of a monastic saint [PLATE II, C], the original position of which is not to be accurately determined, but which, no doubt, was enclosed somewhere in the frame. All these came from the Ramboux collection (Nos. 83 and 87 of the sale catalogue), which also included the left-hand wing (SS. *Nemesius*³ and *John the Baptist*, with a predella representing the martyrdom of each of these saints) now in the Gallery at Budapest (No. 21), and three more small figures of saints—SS. Philip, James and another apostle—none of which can apparently now be traced.⁴ According to the commentators of the Le Monnier edition of Vasari,⁵ the two side panels were brought, after the suppression of the convent of Monte Oliveto, to a chapel near Rapolano (in the province of Siena) which subsequently was converted into a hayloft; they were discovered in 1840 and purchased by Ramboux two years later. As for the centre of the altar-piece, the principal panel representing the *Virgin and Child with eight Angels* was formerly in the collection of Mr. Harry Quilter and is now in the Fogg Museum, Cambridge, Mass.,⁶ while the top and bottom compartments, representing the *Coronation* and the *Death of the Virgin*, respectively, are now in the Gallery at Siena (Nos. 119 and 125). The "bellissima tavola" of which Vasari speaks at length was ordered—as is shown by a record discovered by Milanese⁷—at Lucca on April 17, 1384; the frame was to be carved by Simone di Cino of Florence for 50 gold florins; the gilding was to be done by Gabriello di Saracino of Siena for 100 gold florins; and the painting, finally, within eight months by Spinello Aretino, also for 100 gold florins. The names of the carver, gilder and painter appeared juxtaposed on the altar-piece; the signature of Simone di Cino under the picture now at Budapest: "Magister Simon Cini de Florentia intaliavit"; that of Spinello under the picture now in the Fogg Museum,⁸ and that of Gabriello di Saracino under the picture in the Jackson collection: "Gabriellus

³ S. Nemesius was the father of S. Lucilla, and was beheaded after his daughter. In the picture of the decapitation of S. Lucilla in the predella he is seen on the right standing with tied hands.

⁴ The statements in Crowe and Cavalcaselle, *History of Painting in Italy*, ed. L. Douglas, II, 258, n. 3, and Sirén, *Giottino*, p. 95, to the effect that two of these figures are now in the Gallery at Cologne are not borne out by the latest catalogue of that collection which I have been able to consult.

⁵ See the note reprinted in the Sansoni edition, I, 688.

⁶ Reproduced in *Rassegna d'Arte*, Vol. IX (1909), p. 170.

⁷ See Vasari, *u. s.*

⁸ I have unfortunately been unable to ascertain the wording of this inscription.

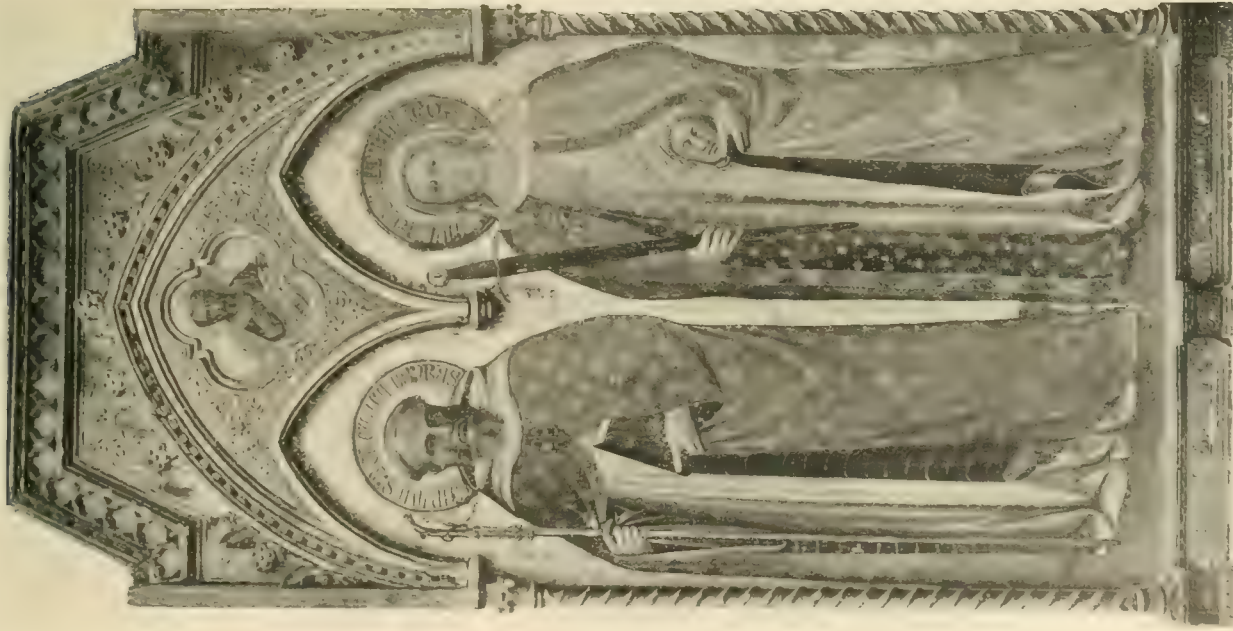
DESCRIPTION OF PLATE II, OPPOSITE

- [c] Monastic saint. By Spinello Aretino. Part of same altar-piece as [A] and [D]. Size, 13 by 3 in. (32.5 by 7.8 cm.).
[D] SS. *Benedict and Lucilla*. By Spinello Aretino. Size, 55 by 34 in. (139 by 86.5 cm.).

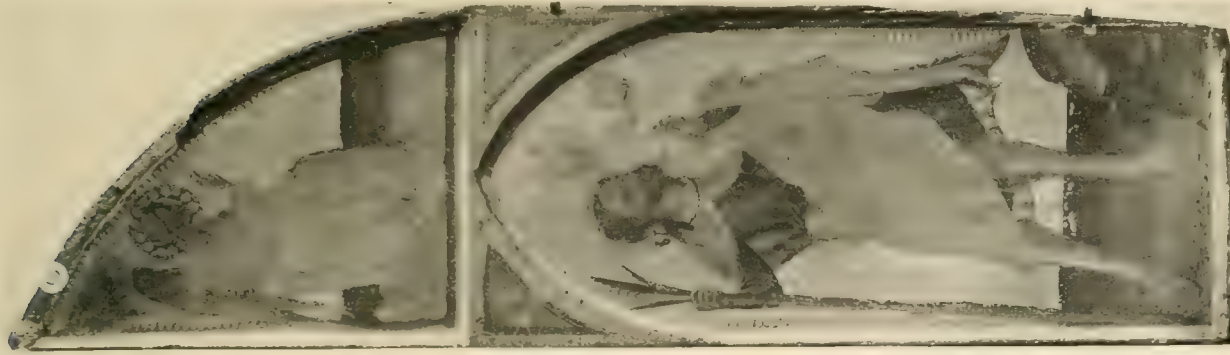
- [E] and [F] *The Angel of the Annunciation and S. Christopher; The Virgin Annunciate and The Crucifixion*. Shutters of triptych. By Agnolo Gaddi (?). Size of each, 34 by 9½ in. (86.2 by 24.5 cm.).



A



D



E



F



G



H

A Little known Collection at Oxford

Saraceni de Senis auravit MCCCCLXXXV".⁹ The altar-piece is of some importance for the chronology of Spinello's production, since, although it dates from a time when Spinello was well advanced in years, it is the earliest exactly datable work by him that now exists. The figures in the principal course have the somewhat uncouth and heavy grandeur which is characteristic of Spinello's more formal compositions; but the artist is seen to greater advantage in the predella pictures in which each story is told with great verve and spontaneity.

Far more important from the artistic point of view than any of these pictures are the two shutters of a small triptych representing in four compartments the *Angel of the Annunciation*, *S. Christopher*, the *Virgin Annunciate* and the *Crucifixion* [PLATE II, E & F]. All of these compositions reveal an artist of rare refinement, with a consummate feeling for harmonious spacing and a very personal sense of colour, favouring schemes of a very pale and delicate tonality. As for the author of this fascinating little work, it would seem to me that the character of drawing, the scheme of colour and the style of mosaic decoration in the picture of the *Virgin Annunciate* afford strong evidence in favour of the view that he is to be identified with Agnolo Gaddi. If not by Agnolo himself this must be the work of a painter in his immediate neighbourhood who is certainly an artist of far greater distinction than the "Compagno di Agnolo" a reconstruction of whose work was attempted by Prof. Sirén in *The Burlington Magazine* for last November.

A little *Madonna with four Saints* is a Florentine picture of the late 14th or early 15th century of no pronounced character and calls for no further comments. Of the works of the Siennese school of the 14th century, the most remarkable is a half-length group of the *Virgin and the Dead Christ with two lamenting Angels*, a singularly beautiful composition, but unfortunately much injured by repainting. The author of the picture must undoubtedly be looked for in the direction of the Lorenzetti; the authorship is hardly to be determined with greater precision owing to the condition of the picture. No more than passing mention need be made of the other Siennese trecento pictures, namely, a little *Madonna with SS. Peter and Paul*, still closely following the Byzantine manner (No. 27 in the Ramboux collection, as "Guidoccio"); a half-length of *S. Peter* (No. 47 in the Ramboux collection as "Simone da Martino"); a couple of small cusps containing half-lengths of *SS. Paul and Anthony the Abbot* (Nos. 44 and 45 in the Ramboux collection under "Ambrogio"); and a half-length of *S. Stephen*.

⁹ Parts of this inscription, in raised gilt gesso, are now damaged.

Coming now to the works of the fifteenth century, the Florentine school is represented among them by three examples, the most remarkable of which is a very attractive little panel representing the *Judgment of Paris* [PLATE I, B]. It has been ascribed by Mr. Berenson¹⁰ to Pietro di Domenico, but such affinities as it shows to the authentic works of this second-rate Siennese painter of the late 15th century seem to me only superficial; and the general quality of drawing and design, no less than the forms of the landscape and the scheme of colour, strike me as distinctly Florentine and pointing to an artist influenced both by Ghirlandaio and Filippino Lippi. Were a definite name to be mentioned I should personally favour Jacopo del Sellaio, to whose style various details—as for instance the rock with the dead tree silhouetted against the sky and the painting of the clouds—seem to me to offer striking parallels. On the other hand, the *Madonna and Child with the Infant S. John* [PLATE III, G] attributed by Mr. Berenson¹¹ to Jacopo del Sellaio, I should prefer to catalogue as the work of a nameless Florentine painter of the close of the quattrocento. To the school of Botticelli belongs a half-length *Madonna and Child*, now extensively repainted.

The only non-Florentine quattrocento picture in the Jackson collection [PLATE III, H], though a work of but small artistic merit, is interesting as adding a new name to the roll of Italian painters—Pietro Paolo da Imola. It is a half-length of *Christ at the Column*, inscribed on a cartellino at the top "Opus Petri Pauli Imolensis". The picture shows a provincial imitation and corruption of Venetian models, bearing a certain family resemblance to that traceable in the works of another Romagnole painter of the late quattrocento, Marco Palmezzano. The composition is evidently derived from that exemplified in Antonello da Messina's pictures of this subject in the Museo Civico at Piacenza and the Spinola collection at Genoa. No other record of this artist appears to exist;¹² inquiries kindly made for me by Dr. Gerola both at Imola and Bologna have produced no result. This signed example may be of use in determining the authorship of some hitherto anonymous works—none of them, it must be feared, artistically of any great importance.

The Italian pictures of later date in the Jackson collection will be dealt with in a concluding article.

¹⁰ Berenson, *Central Italian Painters*, p. 227.

¹¹ Berenson, *Florentine Painters*, p. 184.

¹² He must be a different person from Pietro Paolo Agabiti, who was born about 1470 at Sassoferrato, and died about 1540 at Cupramontana.

DESCRIPTION OF PLATE III, OPPOSITE

[G] *Madonna and Child with the Infant S. John*. Florentine school, late 15th century. Size, 27½ by 17½ in. (69.4 by 44.3 cm.).

[H] *Christ at the Column*. By Pietro Paolo da Imola. Size, 21½ by 15½ in. (54.8 by 40 cm.).

A NEW CHAPTER IN THE HISTORY OF ITALIAN MAIOLICA BY BERNARD RACKHAM

I. DERUTA

IN the sumptuously illustrated catalogue of the Pringsheim collection at Munich, of which the first volume has lately appeared,¹ Prof. Otto von Falke has done a great service to students of Italian maiolica by throwing light on a certain well defined group of wares of the early renaissance of which the significance has hitherto escaped notice in the literature of ceramics. Indeed, the existence of this group as a class apart has never before been pointed out. I became aware of it independently some three years ago in the course of examining, in comparison with others in the Victoria and Albert Museum, several pieces which had passed from the Gavet collection into that of the late Mr. J. Pierpont Morgan. Prof. von Falke and I seem to have travelled along parallel roads, although arriving at slightly different conclusions.

The chief clue to the identification of this group of wares is provided by the pattern which appears on the back of numerous plates and dishes [compare PLATE I, A²]. This consists of a series of petal-like panels,³ arranged radially on the back of the rim so as to give the whole piece the appearance of the under side of a daisy or similar flower. The panels or petals are usually transversely striped in dark blue and orange; stars or spirals are sometimes introduced in the base of the petals, whilst the triangular spaces between them are filled with dots or graduated chevrons. Characteristic examples are illustrated under Nos. 69, 71, 72 and 82 of Prof. von Falke's catalogue; he also reproduces a large vase on which this petal design is painted round the shoulder and foot.

This pattern is so distinctive a feature that it will be convenient to refer to the whole class as the "petal-back" group of wares. At the same time it must be pointed out that the pattern is not a *sine qua non*; on some pieces, unmistakably belonging to the group, the back is simply covered with plain white enamel, whilst in others it is painted with closely-set concentric circles in blue and orange, or again, there is a much simpler border of intersecting leaves or petals in blue outline, or of short crossed lines suggestive of *chevaux-de-frise*. The middle of the piece, within the foot-ring, is sometimes left

plain, but often contains an initial or monogram, generally crossed with a paraph, which is probably, though not quite certainly, to be regarded as the mark of the maker or painter. Amongst such initials I have observed the following: B, F, G, M, P, R and V, also CB in combination,⁴ and FR and IB in monogram; of these M is perhaps the most frequent.

The colours employed in the decoration are also sufficiently characteristic to distinguish this class from others; they comprise a dark blue, often approaching to blue-black where thickly applied, a dull orange often verging on brown, and a vivid opaque lemon-yellow of remarkably even tone; to these are sometimes added a transparent green of tender quality, between pale emerald and sky-blue, generally limited in use to a heightening of effect in small details, and a somewhat dull and heavy manganese-purple.

Great fertility of design is displayed in the multiplicity of decorative motives painted for instance in concentric zones on the rim of plates or dishes [compare PLATE I, D and E]. The hollow wares of the group show also considerable variety of form. Besides the ordinary *alberello*, we find spouted drug-vases such as those shown in PLATE I, F, H, long-necked bottles, three-handled vases with globular body, and two-handled goblets with high foot; most noteworthy of all is a splendid cup in the Wyndham Cook collection, with quatrefoil foot of Gothic outline and heavily moulded stem.

Individual pieces of the "petal-back" group have formerly been assigned to a variety of sources. Fortnum in his South Kensington catalogue (1873), ascribes them to Faenza, Pesaro and Forli, the last named on account of the monogram "FR" on the reverse of one of the pieces, which he read as an abbreviation of the name of the city; in Fortnum's later work and in his catalogue of the maiolica in the Ashmolean Museum a "petal-back" dish figures as a production of Caffaggiolo. Others are ascribed to the same factory by E. Molinier in "Les majoliques italiennes en Italie" and in his catalogue of the Mannheim collection, whilst one of the marks mentioned above, the paraphed P, is read by Guasti⁵ as PF in monogram, and regarded as the mark of Piero Fattorini of Montelupo and Caffaggiolo, but without any evidence to support the assumption. Darcel, in his catalogue of maiolica in the Louvre

¹ *Die Majoliksammlung Alfred Pringsheim in München*, Text von Otto von Falke. A. W. Sijthoffs Uitgevers Maatschappij Leiden, 1914.

² The front of this dish is shown on PLATE I, D.

³ They have been compared by E. Molinier to shields.

⁴ On the dish in PLATE II, K.

⁵ *Di Caffaggiolo e d'altre fabbriche di ceramiche in Toscana*, 1902.

DESCRIPTION OF PLATE I, OPPOSITE

[A] Back of dish [D], painted in blue and orange.

[B] Back of plate [J], painted in blue and orange.

[C] Back of plate [L], painted in blue.

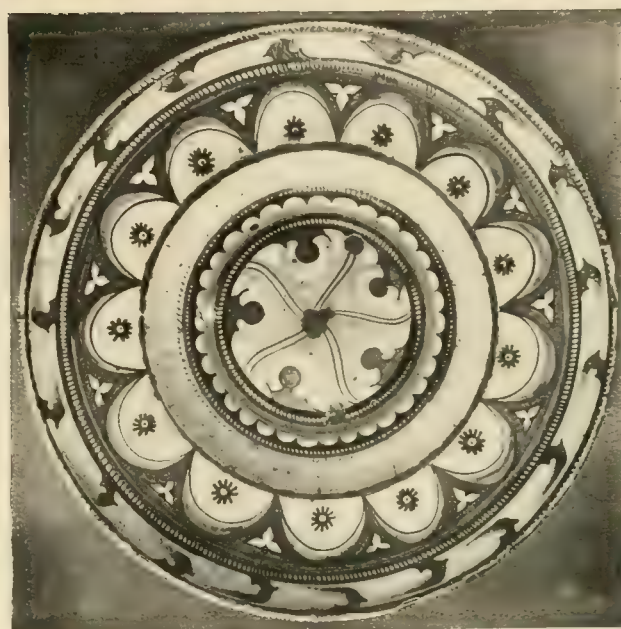
[D] Dish, front of [A], "petal-back" class, painted in blue, green, yellow and orange. Mark, M. Diam. 35.5 cm. Salting collection, No. 1386. Victoria and Albert Museum.

[E] Dish, "petal-back" class, painted in blue, green and orange. Mark, B. Diam. 25.5 cm. Pierpont Morgan collection.

[F] Drug-vase, painted in lemon-yellow lustre and blue. Deruta, dated 1502. British Museum.

[G] *Alberello*, painted in polychrome. Deruta, dated 1501. Height, 39.5 cm. British Museum.

[H] Drug-vase, painted in polychrome. Deruta, dated 1501. British Museum.





J



K



L



M

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(1864), describes pieces of this group under the heading of Faenza, whilst a plate in the British Museum is illustrated by M. L. Solon as a representative of the same great centre of the potter's craft.

The evidence available strongly suggests that the place of origin is to be sought not amongst the Emilian cities, but south of the Apennines. Potsherds of this class known to me have been found in excavations in Florence, in Orvieto, and perhaps in Siena.⁶ None are described in the works of Argnani amongst the fragments from the sites of the kilns at Faenza, nor, so far as I am aware, have any ever been found in that city. Subjects of decoration are sometimes derived from Florentine engravings, as, for instance, the bear-hunt on the dish in the Pierpont Morgan collection shown in PLATE II, M, which is copied from an anonymous print of the Finiguerra school; other engravings exist with designs very similar in general arrangement to that of this dish.⁷ Similar animal subjects were in favour for the decoration of lusted ware at Deruta.⁸

Another clue is afforded by a plate in the Salting collection, shown in PLATE II, J. This, as shown by the mark, is an early specimen of Caffaggiolo maiolica, probably dating from the first decade of the 16th century. On the back of the rim [PLATE I, B] is an imitation of the petal pattern executed in blue and yellow, differing in tone from those of the group under discussion; the employment of the pattern at Caffaggiolo would suggest that the type from which it was borrowed originated in the same tract of country.

The analogies presented by the "petal-back" wares with the lusted maiolica recognized as peculiar to the small Umbrian *castello* of Deruta, near Perugia, must be apparent to everyone familiar with the latter. Before discussing further these analogies it may be well to recount briefly what is known of the Deruta potteries. Documents relating thereto in the archives of Perugia, bearing the dates 1387, 1475, 1488, 1511, 1513 and others later, were published

by A. Rossi in 1872⁹ and by C. C. Casati in 1874;¹⁰ from these, however, not much is to be learned beyond the bare fact of the existence of maiolica kilns in the town. About 1860 E. Piot visited Deruta and witnessed the digging up of fragments of lusted pottery similar to the wares generally ascribed to this town during the construction of a road.¹¹ E. Molinier published¹² drawings of pavement tiles dated 1663, in the church of San Pietro at Perugia, which were doubtless made at Deruta. They show in a debased form the motive of renaissance flowers and foliage on coiled stems in blue, yellow and orange, which is of frequent occurrence on the rim of dishes with decoration *a quartieri*, such as Nos. 128 and 129 in the Pringsheim catalogue; the same motive is found on a dish of the "petal-back" class with a water-bird in the middle and the mark M on the back, in the British Museum. A pavement of earlier tiles, dated 1524, was discovered in the church of San Francesco at Deruta in 1902, with a great variety of figure-subjects, busts and other designs.¹³

The earliest dated piece bearing the name of Deruta, so far as is known to me, is the plate in the Salting collection shown in PLATE II, L. It is inscribed with the words "*Sola miseria charet invidia*" and "*Nemo confidat nimium secundis, fatta in deruta*"; on the back [PLATE I, C] is the date 1525. The decoration is without lustre, in greyish olive-green on a dark blue ground. In the Kunstgewerbemuseum, Berlin, is a plate of similar character, undated, with the same pattern on the back, and on the front a design of dragons and peacocks in reserve on a blue ground. Considerably later in date are the dishes of *istoriati* type, both polychrome and lusted, painted in very mediocre style by one "El Frate", who was working at Deruta about the middle of the century. According to O. Scalvanti,¹⁴ it has been proved by Dr. F. Briganti that this Frate was identical with Giacomo Mancini di Tommaso, the first recorded

⁶ Amongst numerous fragments from Siena in the V. and A. Museum there is one only which may be of this type; so little remains that the ornament on the reverse cannot be certainly identified with the petal motive.

⁷ British Museum, Catalogue of Early Italian Engravings, Nos. A, IV, 21, 22. Bartsch, XIII, 146, 11; 144, 6.

⁸ As on a three-handled vase with bears and a dish with various animals in relief, both in the Salting collection. A polychrome spouted drug-vase in the Pierpont Morgan collection, similar in type to No. 104 in the Pringsheim catalogue, has a combat of a lion and dragon copied from another print of the same school.

⁹ *Giornale di erudizione artistica della R. Commissione Conservatrice di belle arti nella provincia dell' Umbria*. Perugia, 1872. The most interesting is one of 1511, recording the admission to citizenship of Perugia of Lazzaro di Battista di Faenza, who had come to dwell at Deruta and to work there as a potter.

¹⁰ *Notice sur les faïences de Deruta*, Paris, 1874.

¹¹ See *Gazette des Beaux Arts*, 1881.

¹² In *Les majoliques italiennes en Italie*, Paris, 1883.

¹³ M. Labò, *La mostra di antica arte umbra a Perugia*, 1907, p. 33. A star-shaped tile with a figure of S. John the Baptist in the wilderness, given by the late Mr. J. H. Fitzhenry shortly before his death to the Victoria and Albert Museum, probably came from this pavement.

¹⁴ *Rassegna d'Arte*, Vol. IV, 1904, p. 43.

DESCRIPTION OF PLATE II, OPPOSITE

[J] Plate, front of [B], painted in blue, red, yellow, orange, green and manganese-purple. Caffaggiolo. Diam. 24.5 cm. Salting collection, No. 1847. Victoria and Albert Museum.

[K] Dish, "petal-back" class, painted in polychrome. Mark, CB. Diam. 35.5 cm. Wallace collection, No. 128.

[L] Plate, front of [C], painted in greenish-grey on a blue ground. Deruta, dated 1525. Diam. 23.5 cm. Salting collection, No. 1397.

[M] Dish, "petal-back" class, painted in blue, reddish-brown, yellow and pale green. Boar-hunt, after a Florentine print. Diam. 38 cm. Pierpont Morgan collection.

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of a family of potters who worked at Deruta at a later period.

We may now pass to a discussion of the relationship between the lusted ware of Deruta and the "petal-back" group; that this relationship was close is indicated beyond doubt by many points of resemblance. Most noteworthy amongst motives common to the two classes are medallions with busts, most often of ladies, frequently also of laurel-crowned Roman emperors, painted generally against a background of graduated blue shading.¹⁵ Next may be mentioned the leafy palmettes introduced either in panels *a quartieri* on the rim,¹⁶ or in the form of a wreath round the edge;¹⁷ again the frequent use of scale-pattern of a well-marked type.¹⁸ It is noticeable also that a certain form of dish or salver, with a narrow rim separated by a hollow channel from a central boss made to fit the foot of a rose-water ewer, a form much used by the Hispano-Moresque potters of Valencia from about 1480 onwards, is common to both classes, whilst its occurrence is rare, to say the least, in other kinds of maiolica; an instance is afforded by the dish in the Wallace collection [PLATE II, K], which has the initials "CB" on the back,¹⁹ and another in the Salting collection [PLATE I, D].

Extremely valuable evidence is afforded by a series of pieces in the British Museum, namely, two spouted drug-vases, dated 1501 and 1502 respectively, and an *alberello* dated 1501 [PLATE II, F, G, H]. All these pieces have the mark of the same hospital or pharmacy, composed apparently of the letters MPR and A surmounted by a double cross, as well as a negro's head in a medallion. The spouted vases are both from the same moulds, and were evidently made in one and the same workshop, although one is painted in lustre and blue outline in the manner usual at Deruta, the other in polychrome, with the pigments characteristic of the "petal-back" group. The *alberello* corresponds so closely in colour and manner of painting with the polychrome spouted vase as to leave no room for doubt as to their identity of origin. The importance of these pieces as documents was recognized long ago by A. Darcel, who, ascribing wares of the "petal-back" type to Faenza, argued from them that lustre decoration was occasionally practised by the Faventine potters. Fortnum also mentioned the pieces as analogous to a dish at South Kensington, which he ascribed to Pesaro. Prof. von Falke curiously enough refers to these spouted vases in his chapter on

Deruta, remarking that, if it were not for the lusted vase, he would assign its companion to Siena; he makes no mention of the *alberello*, and fails apparently to have perceived that one of the pieces in the Pringsheim collection (an *alberello*, No. 116), painted with a half-figure of a saint and also dated 1501, is evidently from the same set, although he classes it without question as Siennese.²⁰

The manner of painting of the combat of warriors on the British Museum *alberello* has its analogies amongst the warrior figures to be seen on many lusted Deruta dishes. As an example may be cited one in the Pierpont Morgan collection with a man sheathing his sword, which is of special interest because it is copied from the figure of Leonidas in one of the frescoes by Perugino in the Sala del Cambio at Perugia.

Another clue is provided by a tazza in the Victoria and Albert Museum with a masterly painting of a lion within a border of palmettes *a quartieri*; the colour and manner of painting are those of the "petal-back" group, whilst on the foot is a border of overlapping foliage in blue outline identical with the pattern on the reverse of the plate "*fatta in Deruta*" described above [PLATE I, C]. This motive occurs again on the foot of a two-handled vase in the Pringsheim collection (No. 67) which Prof. von Falke classes as Siennese. Again, the motive resembling *chevaux-de-frise* and the intersecting petals in outline occur on several pieces of late date which have generally been ascribed to Deruta; an instance is that of a dish in the Wallace collection, undoubtedly made at Deruta, with the subject of lovers dancing to the sound of a lute, on the back of which both motives are combined. They are to be found also on pieces which must on other grounds be classed with the "petal-back" group, as, for instance, on a fragmentary plate in the possession of the writer, found at Orvieto, which is marked with a crossed v. This mark, on the other hand, appears on a plate in the Kunstgewerbemuseum at Berlin²¹ which shows unmistakable affinity with the pavement tiles of the Petrucci Palace at Siena, hereafter to be noticed, and it must be admitted that patterns closely akin to the typical "petal-back" motive are common on the backs of Siennese plates ascribed to the painter of this pavement.

From these considerations one fact clearly emerges, as Prof. von Falke has shown. A close relationship, not hitherto perceived, must have existed between the potteries of Siena and Deruta, a relationship which was reasonably to be expected in view of the nearness of the two places. To which of the two the honour of priority is due cannot clearly be decided, but the greater importance of

¹⁵ Compare PLATE II, K; also Pringsheim catalogue, Nos. 74, 75, 77, 80, etc.

¹⁶ Pringsheim catalogue, Nos. 71, 75.

¹⁷ As in PLATE I, D, II, K; Pringsheim catalogue, Nos. 73, 83.

¹⁸ Pringsheim catalogue, Nos. 80, 83.

¹⁹ Attention must be drawn to the close resemblance in the drawing of the *putti* between this dish and an *alberello* in the Salting collection and Nos. 103, 104 and 106 in the Pringsheim catalogue.

²⁰ Another *alberello* from this set, with a figure of a mermaid, was in the collection of Prince Centurione Scotto at Genoa; see Sale catalogue, Rome, 1903, no. 300 pl. 23.

²¹ *Handbuch der Kgl. Museen zu Berlin, Majolika*; von O. von Falke. 2 Auflage, 1907. Abb. 56. 57.

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Siena makes it probable that Siena was the source and Deruta the derivative. As Prof. von Falke has happily expressed it, many motives on the acknowledged productions of Deruta have the appearance of a copy "etwas verwildert" of those on the "petal-back" group, which he unhesitatingly claims as Sienese. At the same time it is likely that some caution is necessary in drawing the line between the Sienese wares and their Deruta imitations. Thus the spouted drug-vase with the date 1501 in the British Museum approaches closely, as Prof. von Falke admits, to the "petal-back" plates, to say nothing of the *alberello* in the Pringsheim collection, also described by him as Sienese, which belongs to the same set, and yet, on the evidence of its lusted companion, this vase must be ascribed to Deruta, in default of any evidence to show that lustre decoration was ever practised by Sienese potters.

The high quality of craftsmanship of much of

(To be continued.)

the Deruta maiolica made about 1500 is betokened by many lusted examples. Amongst these are some with ruby lustre formerly attributed on account of this colour to Maestro Giorgio of Gubbio, who was reputed to be its discoverer; in other respects, however, they are technically distinct from his productions and akin to those of Deruta. Amongst such pieces are the panel in the Victoria and Albert Museum, dated 1501, with a figure in low relief of S. Sebastian, and the dish in the Salting collection with half-length portraits of a young man and woman facing one another; the theory was formerly advanced, without a shred of evidence to support it, that the latter piece was made in commemoration of the edict issued in 1486 for the protection of the potters of Pesaro by Giovanni Sforza and his father's widow, Camilla da Marzana. Other arguments for the practice of lustre decoration at Pesaro were equally unsubstantial.

A FURNITURE MUSEUM IN SHOREDITCH

BY H. CLIFFORD SMITH

THERE has lately come into existence a museum of no little importance, and placed in a neighbourhood where one would scarcely expect to find a collection with such an abundance of exhibits. It may be of interest to give the history of the building before dealing with the contents.

Situated on the east side of Kingsland Road, not far from Shoreditch Church, is a picturesque garden with grass and fountains and planted with rows of fine lime and plane trees. Ranged round three sides of this garden beneath one long, high-pitched roof is a group of single-storied buildings centring on a raised chapel with pedimented front [PLATE I, A]. The buildings are of brick with red dressings, the tiled roofs supported by a wooden cornice. The design is simple and restrained. It forms a good example of domestic architecture and garden planning of its period.

Both are the outcome of the charity of Sir Robert Geffrye, Lord Mayor of London in 1686, who by his will of 10th February, 1703, bequeathed the residue of his estate for the erection of almshouses for poor persons near London. He was a Master of the Ironmongers' Company in 1666 and again in 1685, and consequently the Ironmongers' Company, to whom he bequeathed the money on trust, have had the administration of the charity.

The company appears in 1712 to have purchased for £200 the site in Kingsland Road and erected thereon the almshouses with a chapel and a residence for the minister; a further piece of land, making an aggregate of about 1½ acres, being bought for a burying ground in 1716 for the sum of £20. The cost of the buildings was £4,500.

For many years forty-two pensioners with their families lived on the estate, which was known as the Ironmongers' Almshouses.

In 1908 an inquiry was held by the Charity Commissioners upon the proposal of the Ironmongers' Company to sell the property for building purposes, and to use the proceeds in erecting other almshouses in the country. Although the Charity Commissioners refused to sanction the disposal of the property, the Court of Chancery subsequently allowed it. It was placed on the market, and in due course an offer of the Peabody Trustees of £23,500 was accepted. The intention was to demolish the existing buildings and erect artisans' dwellings on the site. In the meantime, through the influence of the National Trust and kindred bodies, considerable public interest was aroused at the prospect of the loss of the open space and the destruction of so interesting and valuable an example of civil architecture; and in May 1910 the London County Council, in conjunction with the Shoreditch Borough Council, came forward with a proposal to purchase the buildings and the garden.

The Peabody Trustees generously surrendered their interest without any profit on the transaction, and the public authorities, aided by a sum of £2,000 which was raised by private subscription, acquired the property for the agreed price of £23,000, with the addition of costs which had been incurred during the proceedings.

The Ironmongers' Company unfortunately decided to remove the lead statue of the founder, Sir Robert Geffrye, which had occupied the central niche over the entrance to the chapel: they have,

A Furniture Museum in Shoreditch

however, replaced it by a well-executed copy. The cenotaph of the founder and his wife, formerly on the east wall of the chapel, has also been removed by the company. The monument was inscribed as follows :—

In the Chancell
is interred ye body of
Sir Robert Geffrye Knt and
alderman. Some time since
Lord Mayor of this City of Lon-
don. President of ye Hospitalls
of Bridwell and Bethlem, an
excellent Magistrate and of
exemplary charity, Virtue
and Goodness
who departed this life
the 26th day of February 1703
in the 91st year of his age
and also
the body of Dame Percilla
his wife, daughter of
Luke Croyley, Esq.,
who deceased ye 26 October 1676
in the 43rd year of her age.

A brass plate also stated :

This monument was removed from St. Diones Back Church, Lime Street, when that church was taken down under Act of Parliament. The remains of Sir Robert and Lady Geffrye were also brought from St. Diones, and were reinterred in the burying ground attached to these almshouses on the 8, July, 1878, Hall Rokely Price, Master.

In other respects the chapel is not materially altered.

The London County Council having thus secured the garden and buildings for the public benefit, threw open the garden in 1912, and decided to convert the buildings into a furniture museum. By the removal of the partitions, staircases and upper floors of the interior, without however, altering the external appearance of the buildings, a series of medium sized and well lighted galleries admirably suited for the display of the exhibits was secured ; and in these, with the exception of one room designed mainly for foreign specimens, have been placed groups of English furniture arranged as far as possible chronologically. The arrangement was completed in 1914, and the building opened to the public under the title of the Geffrye Museum. The decision of the London County Council to house a collection of furniture in the appropriate atmosphere of this picturesque Queen Anne building is a peculiarly happy one. The interesting character of the buildings adds value to the collections, providing conditions suited to study and suggesting associations with the best periods of English furniture. The formation of a museum of this character is especially appropriate at Shoreditch, in the heart of the furniture-making industry of the East End. For many years the County Council have been encouraging the study of handicraft by means of their technical classes. The principal centre of activity is the Council's Central School of

Arts and Crafts, Southampton Row. Close to Geffrye's Museum is the Shoreditch Technical Institute, an important organization for the teaching of the crafts of cabinet-making. A great number of the operatives engaged in the production of furniture in the workshops and factories which abound in the immediate vicinity, appear to have already found their way to the museum, and it is hoped that many more of those employed in the trade may be encouraged to frequent it. The Committee of the London County Council responsible for the management of the museum have to rely to a great extent on loans from private sources ; and it is necessary that a constantly changing supply of loans should be secured in order to give vitality to the institution. Collectors and lovers of furniture would do well to bear this in mind and should not fail to visit the museum, which is no great distance from Liverpool Street, and is open every week-day (except Monday) from noon to 9 p.m., and from 3 to 9 on Sundays.

The nucleus of the collections, and the background to the rest of the exhibits, is a valuable series of structural details, the property of the London County Council, consisting of chimney-pieces, doorways, panelling and such-like, the gleanings of demolished houses. In the course of its work of supervision and direction of street improvements, and in other ways, the Council had from time to time acquired a considerable collection of these objects of architectural and technical interest. A great many were placed on loan with the London Museum when it was being formed, and it is the residue of this collection, with a number of recent additions, that now forms the permanent part of the museum. The remainder of the collections is composed of loans from private persons and public bodies. The principal contributors of objects for exhibition are :—Sir E. F. Coates, Bt., M.P., Hon. C. Vavasour Fisher, Sir James Linton, P.R.I., Mr. C. A. Hindley, the Bishop of Landaff, the Dean and Chapter of S. Paul's, the Corporation of the City of London, and H.M. Office of Works. The Victoria and Albert Museum has sent from the surplus kept available for exhibition elsewhere a generous contribution of English furniture of various periods, a number of foreign examples, and a large series of wood carvings.

A general description of the collections will be reserved for a second article. It may here be convenient, however, to make mention of a few of the more remarkable examples of chimney-pieces which form part of the permanent exhibits of the museum. All date from the 18th century, but display a variety of designs and methods of treatment.

DESCRIPTION OF PLATE OPPOSITE

- [A] The Geffrye Museum. The chapel.
[B] Carved wood mantelpiece from 56 Lincoln's Inn Fields.

- [C] Marble mantelpiece from 59 Lincoln's Inn Fields.



A FURNITURE MUSEUM IN SHOREDITCH
PLATE I.

A Furniture Museum in Shoreditch

Amongst the wooden mantelpieces are two, of carved pine, removed by the Council from No. 56 Lincoln's Inn Fields and exhibited in gallery 4. One, a very fine example of interior decoration, has on the frieze a Bacchic wand with intertwining vines and ribbons [PLATE I, B]; the other, though not executed with such extreme delicacy, has a frieze of conventional scroll springing from a centre of fruit and vines. In the same room is one of the most important mantelpieces in the collection, removed from No. 59 Lincoln's Inn Fields.

(*To be continued.*)

REVIEWS

STEFANO DELLA BELLA; ein Maler-radierer des Spätbarocks, Studie von HERMANN NASSE.—MICHAEL WILLMANN; ein Beitrag zur Barockkunst Schlesiens; von DIPL.-ING. DIETRICH MAUL.—PRAGER BAUKUNST UM 1780; von PROF. DR. HUGO SCHMERBER. Strassburg (Heitz), M 9, 7, 8 [respectively].

These three publications all deal with the baroque period. The first belongs to the series "Zur Kunstgeschichte des Auslandes" (Heft 104), and the other two to the "Studien zur deutschen Kunstgeschichte" (Hefte 176, 163). They are typical examples of their class, in which hitherto little-known artists or phases of art in Germany or elsewhere are selected for special study. The authors do not aim, it seems, at literary distinction, but are content with a plain statement of facts—occasionally so plain as to suggest an illustrated catalogue. However, when many hundreds have been written, the two series will form a very valuable work of reference. The study of the work of Stefano della Bella is excellent. This etcher (for he painted very little) belonged to the school of Jacques Callot. He was born in Florence in 1610, and died in 1664. His life was spent chiefly in travel in Italy, France and the Low Countries, and wherever he went he seems to have been influenced by the work of other artists. The variety of the subjects of his etchings is astonishing; he began with religious themes in the manner of Guercino, then illustrated fêtes and important occasions, and did a few portraits. One of his best plates was made in 1633 in Rome, showing the processional entry of the Polish Embassy. Some of them are filled with the minutest detail, often very entertaining. In Amsterdam he met Rembrandt, and drew heads in the style of that master, at the same time making landscapes of the coast. He drew animals, views of Roman remains, friezes, ornaments, title-pages and *The Five Dances of Death*. They are all clever and some are a little wild, as in the "Raccolta di Varii Capricii". Herr. Nasse begins with an account of the artist's life, and then describes in nine chapters the separate groups of subjects into which his etchings may be divided. He is called a prophet of rococo in the analysis of his style which follows; and the book closes with the usual appendices

of notes, bibliography and lists of works. The large number of plates are well selected to illustrate the variety of the etchings.

It is of marble with detached columns, and is believed to have been designed by Isaac Ware, and fitted into the house in 1752. The central panel is an illustration of the fable of the "Bear and the beehives" [PLATE I, C].

Three examples of the Adam period, exhibited in galleries 3, 5 and 6, present a method of decoration of uncommon type. These mantelpieces are of pine, and the raised patterns are neither carved nor of composition, but are formed of thin plates of pewter stamped in relief.

Michael Willmann was born in Königsberg in East Prussia in 1630. At an early age he travelled first to Holland and studied the work of Rembrandt, Rubens and Van Dyck, then to Prague where, becoming absolutely Catholic, he painted religious subjects more or less in their styles. Later he moved to Leubus in Silesia, where a Cistercian abbot offered him work in the restoration of the monastic church, ruined in the Thirty Years' War. He remained there for the rest of his life, dying in 1706 equally revered for his piety and his talent. His work at Leubus consisted almost entirely in the execution of altar-pieces and illustrations of saintly legends for the embellishment of the abbey church, a building possessing a most exuberant baroque interior. That Willmann's pictures are in entire harmony with it is one of their chief merits. He seems to have aimed at the most theatrical effects, and his most important paintings represent figures, in attitudes of ecstasy or martyrdom, powerfully drawn and with strongly contrasted tones. The author of the book gives a long account of the painter's life, followed by an analysis and criticism of his style, in which he says it shows a high, thoughtful and spiritual character, expressed in a manner sometimes baroque and sometimes rococo, and at its best as good as Rubens's. The illustrations, from photographs of the paintings, support this view.

Towards the end of the baroque period, in the second half of the 18th century, a general return to classical severity is observable in architecture. Professor Schmerber's book is an account of this phase as it appeared at Prague in 1780. He explains in a short essay how the style was a combination of the remains of baroque liveliness with the new tendencies towards antiquities, expressed both by greater refinement and the linear adoption of Roman features. The rest of the book consists of appendices. One of these describes the customs of the inhabitants of the houses, and the others are lists of the architects and their works. There are as usual excellent

Reviews

photographs, but a few plans of the most important buildings would have made the study more valuable. These three books are good examples of that proficiency in research and aptitude for systematic work so notable in Germany: they almost exhaust one's interest in the subjects which they treat.

A. S. G. B.

SCHILDERKUNST EN TOONEELVERTOONINGEN OP HET EINDE VAN DE MIDDELFEEUWEN: door LEO VAN PUYVELDE (Koninklijke vlaamsche Academie voor Taal en Letterkunde) (55 illust.). Ghent (Siffer), N.P.

This volume, of about 318 pages, by the professor of the history of the fine arts in the university of Ghent, is of real value on account of its exhaustive study of the stage and in relation to the work of the early Flemish painters. Besides a good many citations from the numerous books dealing with the mediæval stage, it supplies many reproductions of fine paintings. Although, like most of the Flemish teachers of the fine arts, M. van Puyvelde did not himself make researches in the public and private archives, he has used nearly all the documents yet printed, and thus deservedly ranks as a high authority on his subject. The main purpose of his book is to enquire how far mediæval theatrical production influenced the evolution, noticeable at that time, in the forms and composition of the paintings. He endeavours to solve that important problem by analytical descriptions of religious and secular plays in comparison with early Flemish panels. Nevertheless, I doubt whether the theatre had the vital influence which M. van Puyvelde supposes on the highly developed works of the famous early Flemish painters, for I know from long study how rudimentary the Flemish stage—at any rate, the secular stage—then was in stage-craft, scenery and costume. As regards the religious stage there was a material difference. The Church, then at the height of its wealth, possessed a splendid and costly wardrobe and could afford further heavy expenses on theatrical production. Besides, the sumptuous altars, the magnificent carved choir-stalls and the imposing architectural backgrounds, primarily intended to stimulate the devotions of the people, also formed *décor* well suited to dramatic performances. But the great Flemish painters' skill in composition, their inventive genius and the imaginative faculties at which we still wonder in the highly elaborated detail of their pictures, were already far enough advanced not to need inspiration from these ecclesiastical displays. On the contrary, those displays were staged by the painters themselves, very probably after paintings executed by them in their studios, for which the splendid vestments of the Church would no doubt have been lent to them as models. In fact, from the middle ages, and probably still earlier, down to the present time our Flemish painters have always organized and produced the ecclesiastical, historical and allegorical groups which have accom-

panied Flemish processions, and the living figures stationed on arches and stages, also erected from their own designs, in public places on the processional route. This we know from the archives. (1) The official painters of the city of Antwerp, Andries de Cuyper and Michael Lodewijk, were appointed by the burgomaster and aldermen to organize the famous procession of 1399. (2) The whole guild of Antwerp painters was required to arrange the triumph of Charles V when he entered the city as Emperor. (3) Peter Coecke and Antonio van Palermo, both painters, designed the magnificent decorations of Antwerp on the entry of Prince Philip of Spain, the future sovereign of the Netherlands. (4) Jan Leys, Jan Mandrijn, and Peter Leys with Hans Vredeman de Vrieze, all city painters of Antwerp, were appointed in succession to superintend the city cortèges and decorations. (5) All Europe was amazed at effects produced by Rubens a century later on the occasion of the "Introitus Fernandi". And finally, at the present time, in the case of what are called "tableaux vivants", it is the painter of the picture imitated who, if he is still alive, himself arranges its living presentment. If M. van Puyvelde had kept the aim of his book strictly in view, some of the fine pictures reproduced should have been omitted. For instance; the *Village-fairs* by Peter Brueghel, Peter Balten and Gilles Mostart give no chronological weight to his argument. They were not drawn from nature, but are imaginary compositions such as were favourites with the Antwerp masters. Nor does the passion play depicted by Gilles Mostart in the Grand Place of Antwerp represent an actual event. The picture was painted in 1564 by order of the city of Antwerp as a memorial of the old Town Hall, then about to be pulled down, and the painter merely gave animation to his foreground by introducing a "Passio Christi". It was an artistic anachronism, for such a performance was impossible on that spot at that date. There was not sufficient space, for the new Town Hall already in building stood only a few yards from the old one; and since the Calvinists were then masters of the city, no Catholic ceremony would have been tolerated in a public place.

F. v.d. B.

THE LATE YEARS OF MICHELANGELO; by WILHELM R. VALENTINER. 9 pl. New York (Privately printed). \$6.00.

This little book of thirty-eight pages, with nine illustrations, consists of notes intended for a lecture, as the author explains. One could, therefore, hardly expect it not to be somewhat desultory. But indeed that is not wholly the reason; the subject is partly responsible. No critic has ever yet had revealed to him a coherent vision of the complex personality of Michelangelo; and a "sympathetic" treatment of Michelangelo is no more possible than it would be were the subject Dante or Shakespeare. Mr. Valentiner thinks we may get

somewhat nearer to understanding the man if we look at his last years, when, so to speak, experience had purged away the inessentials and left the spirit burning with a clearer flame. It may be so, and at any rate, however little we may feel ourselves advanced towards certainty, it is always interesting to make ourselves acquainted with a cultivated critic's views, especially when they take so modest a form as Mr. Valentiner's. The translation from the German by Mrs. Sharkey

A MONTHLY CHRONICLE*

A GENERAL VIEW.—Although numerous exhibitions have been held during the winter in London, and most of the art dealers are carrying on their business as before, the war is naturally having a powerful, adverse effect on the art world everywhere, and opinion in London is much divided as to its probable after-results. Extreme pessimists are few, and indeed many experienced dealers on a large scale expect a period of great prosperity after the war, especially in the American market. There are, however, no precedents within living memory to guide us, for the Crimea and the Boer war were relatively mere incidents, hardly affecting general trade; they left the great auction rooms untouched and scarcely reduced the sale even of modern pictures. In fact during 1900 and 1901 the sales at the Royal Academy were rather above than below the average. The only war comparable with the present one is the long struggle with Napoleon which ended in 1815, and there is much to encourage us now in the progress of the arts during that period. It was then that England became the great picture buyer of the world, and that her wealthy collectors, by the agency of such enterprising dealers as Buchanan, Day and Bryan, acquired a great portion of the treasures of ancient art that now adorn our public and private galleries. The year of Austerlitz and Trafalgar witnessed the foundation, by a group of public spirited connoisseurs, of the British Institution, which not only helped contemporary artists, but educated the general public for many years by its frequent and splendid exhibitions of Old Masters, the earliest held in England. During the war, Lawrence and the other fashionable portrait painters never lacked commissions, while Nollekens made perhaps the greatest fortune ever earned by an English artist, and Turner was laying the foundation of his prosperity.

But in the French wars there were no aircraft; and the possibility of bombs from the sky has much disturbed the arrangements at the national

reads very well; but the epithet "delicate" twice applied to the master's soul—"a delicate soul encased in rugged armour"—is so infelicitous that we suspect a mistranslation. "Fine", perhaps, but not "delicate", which connotes weakness. Another small point: is it strictly correct to say that a "symphonic" effect (meaning merely the combination of a group of figures) was an unheard-of innovation in free sculpture before Michelangelo?

H. G.

museums and galleries. The protection of the most important works of art has been constantly urged since the beginning of the war, notably by Sir Claude Phillips, and also by Mr. Charles Ricketts. This persistent criticism has done great service in emphasizing our absolute duty to preserve the great masterpieces, above all the Parthenon sculptures, since we hold them in trust not only for our own posterity, but for the whole human race to come. But we must bear in mind that the actual custodians did all in their power to safeguard their charge as soon as danger appeared, although their numbers had been greatly reduced by the absence of many colleagues and attendants who had volunteered for the more active public services, and the means at their disposal were extremely small. Moreover, the precautions now become familiar, such as removal to basements, "bomb-proof" constructions, layers, bins and buckets of sand, afford only relative protection against accident. They would not guarantee security against destroyers who were both able and determined to destroy. Nothing but removal and secret interment inland would render security even comparatively absolute, and it is questionable both whether the Treasury would be justified in diverting from more certain needs the large sums required, and also whether the custodians would be justified in recommending so much risk to the precious objects as carriage alone would entail. Against organized destruction or even mere pyrotechnic display, those able-bodied custodians, who, like Sir Frederick Kenyon, Mr. R. L. Hobson, Mr. C. J. Holmes, and a long list of other volunteers, have devoted themselves to military and other defensive measures on land or sea or in the air effective to stop hostile approach to the buildings, seem to me to afford more trustworthy security to the treasures within than any doubtfully efficacious "bomb-protectors". However, as announced in the press, "the Elgin marbles" in the British Museum, and the Raphael cartoons in the Victoria and Albert Museum, with many other precious objects in both institutions, have been stowed in the basements in the most approved "bomb-proof" and anti-incendiary manner practicable, and the Treasury has presumably provided the necessary funds—a tribute

* [Since a state of war has happily by no means brought to a standstill the production and study of the arts of peace, we propose, so long as the war continues, to preserve here some record of recent events, and of current activities in any direction, within the field of the fine arts, and especially of those which possess national importance or have been undertaken with a national object.—Ed.]

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mainly to the personal influence of Sir Claude Phillips, well deserved by his patriotic insistency.

At the National Gallery the foreign rooms have been stripped since the autumn of most of their finest pictures, and bins and buckets filled with sand are placed in every gallery. On the British side changes have been fewer. Most of the Hogarths, Sir Joshuas and Gainsboroughs remain on the walls, though we miss the *Market Cart* and the *Baillie Family*. Similar precautions have been taken at the Royal Academy, where the best works from the Diploma Gallery, including the famous cartoon by Leonardo and the unfinished marble relief by Michelangelo, have been removed to a specially prepared bomb-proof receptacle. The summer exhibition of contemporary art will open at Burlington House as usual on the first Monday in May, but there will be no banquet; and the war also deprived us in January of an exhibition of Old Masters which was to have been of exceptional interest. However, as at present arranged, the Old Masters exhibitions will be revived in 1916, after an interval of three years, with Gainsborough as the principal attraction. The accustomed order of Burlington House has been further disturbed for patriotic uses. For several months the galleries have served as the head-quarters of the United Arts Force, which includes many eminent artists and men of letters who have been drilled in the quadrangle.

The cessation of all public business at the chief auction-rooms is without precedent in the long histories of some of those firms. The summer season last year concluded a few days before the declaration of war, and in the eight succeeding months there has been only one important sale, the sale at Christie's of the pictures and sketches given to war funds by members of the Royal Society of Painters in Water Colours. But the fact that sales will recommence this month is an encouraging sign. Messrs. Christie will open their season patriotically on 12th April with the great sale on behalf of the British Red Cross Society, to which they are presenting their services and the use of their galleries. Originally it was intended to hold the Red Cross sale in February, but this proved impracticable and the reopening of Christie's rooms for ordinary purposes was postponed accordingly. The sale will include pictures, sculpture, manuscripts and autographs, bronzes, porcelain, glass, and objects of art and curiosities of every sort or kind, the gifts of generous donors to the Red Cross Fund. Lists of the donors, including the King, the Queen and Queen Alexandra, have appeared in the press, and many objects of great personal interest and value are announced for sale. It is hoped that the object of the sale will also stimulate the bidding. It will be an historic sale, the auction-room commemoration of the greatest war the world has ever known.

The artists, hard hit as they are by the war, have already responded nobly to the appeals for various funds, and in addition a large number of their works in painting and sculpture of all schools, exhibited at Burlington House during January and February, will be sold on the 12th with the other gifts. They will be accompanied by about a dozen frames, to fill which portraits will be executed by Mr. John Collier, Sir James Guthrie, Mr. Augustus John, Mr. William Orpen, and Mr. J. S. Sargent, among many other well-known artists. Mr. Sargent, who offers two frames, will fill them with portrait-sketches in black-and-white; the others will give paintings. For these portraits the bidding should be lively, as the artists thus "up for auction" will paint the highest bidder himself or anyone nominated by him. Another attractive item in the sale is a sheet of paper upon which Mr. Muirhead Bone will make a pencil drawing of any view in London, of the buyer's house, or of the street or square in which he lives. The Red Cross sale is expected to last about a week, and when it is concluded Messrs. Christie, Manson and Woods will recommence their regular sales.

With the exception of the Royal Institute of Oil Painters all the art societies of importance have held their exhibitions as usual during the war. The International Society, whose members showed their work in the autumn at the Grosvenor Gallery, will open another exhibition at the same place this month. German members are necessarily in abeyance, and on this occasion honorary members will not exhibit. The Grosvenor Gallery is occupied at present by the National Portrait Society, whose exhibition contains some interesting canvases, but is not upon the whole especially noteworthy. Mr. Philip Connard, Mr. Augustus John, Mr. G. F. Kelly, Mr. A. McEvoy, Mrs. Laura Knight, Mr. Lavery, Mrs. Rackham, Mr. Charles Shannon, Mr. William Strang, Mr. E. A. Walton and Mr. Fiddes Watt are all represented by characteristic work. It is somewhat surprising to see studies from the nude in an exhibition of portraits. I am glad to hear that the attendance at the Grosvenor Gallery has been above rather than below the average of ordinary times. At the Goupil Gallery the exhibition of the "London Group" follows closely the lines of the previous shows held by the same body. Some sincere and good studies are included among the smaller works, but I confess that paintings by certain extremists of the group remain for me hieroglyphics the significance of which I cannot decipher. Mr. Kay Nielsen's drawings illustrating *Old Tales from the North*, shown at the Leicester Galleries, are admirable alike in design and execution. Mr. Arthur Gardner's photographs at the Medici Society's rooms in Grafton Street should be seen by all

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who are interested in French 13th-century sculpture. The photographs are excellent as such, and they are now valuable records of the cathedrals and churches of Rheims, Soissons and other ruined French towns, as well as of Chartres and Rouen. Some served to illustrate an article by Mr. Gardner in this magazine last November.

W. T. WHITLEY.

THE LAYARD COLLECTION.—The news that the collection of pictures bequeathed to the trustees of the National Gallery by the late Sir Austen Henry Layard is to be delivered over on the payment of an export duty of £6,600 to the Italian Government will be received with mixed feelings by those interested in the question. Should the pictures be safely delivered in this country, an event which may be delayed for a further indefinite period owing to the war, the trustees will be open to congratulation on an important addition to the national collection, since, if the pictures have to be paid for, the £6,600 is not an excessive price. But on the other hand it is clear that neither Sir Henry Layard nor his widow had any intention of laying any financial burden upon the National Gallery by this bequest; and Lady Layard believed up to the time of her death that there would be no difficulty in removing the collection to England, except in the case of one or two pictures of more recent acquisition than the others. The whole question is one of great importance with regard to the export of pictures from this country. If the British Government accepts the obligation of paying so large a sum for export duty on a collection of pictures but few of which would command fancy prices in the modern market, what argument can be adduced against an export duty on the millions worth of pictures and objects of fine art which are exported from this country each year, thereby depleting our national wealth? The collections of the late Mr. Pierpont Morgan were very much in the same position as Sir Henry Layard's. So long as they remained in this country no rent was charged for housing them, and every protection was given. When they were removed to New York an export duty on their value would have been of little account to their millionaire proprietor, and could have been a considerable aid to the government in giving financial help to our national museums and galleries. When the European war is brought to a conclusion, it is probable that a great number of works of art will be put upon the market, and that a large inroad will be made upon the rapidly diminishing stock in this country. As an export duty would only affect the pockets of the wealthy broker or collector, the ordinary citizen would not be called upon to share the burden, but would profit by the increased facilities for assisting the national institutions.

LIONEL CUST.

THE EDMUND DAVIS COLLECTION.—Among the various exhibitions in aid of war funds, which have been a commendable feature of the winter season, a special note is due to that of the Edmund Davis collection, open for three weeks, from March 4th to 25th, at the French Gallery, on behalf of the Queen's Work for Women Fund. The collection is indeed too well known for detailed description, but it is always a pleasure to have an opportunity of seeing some of its components again. Eclectic as it is, both in schools and dates, there is yet a homogeneity about it in the sense conveyed of conviction and choice, of a deliberate personal taste. Great names figure in it, but they are not there for representative purposes, not because the collector was aware of their distinction, but because he has felt in what it consists. The Van Dyck portrait is not only an important and historical but also a beautiful and characteristic Van Dyck. The Rembrandt is a choice, and each of the Gainsboroughs a most felicitous example of these artists in their earlier and later manners respectively. Of these two the *Miss Talbot* is the fresher and more spontaneous, the *Lady Clarges* the rarer in its carefully designed composition and colour scheme of orange-tawny and green-blue. It may be guessed that this picture has had a particular influence on the work of Mr. Charles Shannon, many of whose best pictures, including the excellent one of himself, are in this collection. One of the finest things is the splendid Reynolds *Lord Suffolk*, which it is interesting to compare with the somewhat similar and almost contemporaneous *Lord March* in the Fitzwilliam collection at Cambridge. That has been arrested half way in the elaborate succession of processes by which Reynolds, that supreme artistic *chef*, evolved and sometimes hazarded his effects. Here the colour and the splendour have endured, and constructive weaknesses are swallowed up in the triumph of a masterpiece. The delightful little Hogarth sketch is singularly like a Whistler. Nor is it uninteresting to note the kinship and connexions between other pictures: Whistler's, A. Stevens's, Rossetti's, Potter's. The truth is that date is constantly a stronger link than any school badge or password. "Painted 1860-80" means more than romantic, realist, impressionist. *The Piano* touches Millais and the "Once a Week" illustrators, the damosels in *Symphony No. III* have migrated from the Blue Closet into the White, and the delicious *Old Battersea Bridge* is a pre-Raphaelite landscape plus the sense of atmosphere, an important addition it is true. Among the pieces of sculpture, all of which are remarkable, are many Rodins, including the *Eve*; and there is an excellent 18th-century French bust of a lady. The ascription to Houdon is over-confident, but it is a charming thing.

BOWYER NICHOLS.

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FINE ART SOCIETY.—Paintings and Pen and Colour Drawings, by Anna Airy:—With the exception of Mrs. Swynnerton and Mrs. Sargent-Florence, Miss Airy is the most accomplished artist of which her sex can boast in this country. Others have shown and are showing great promise, and not a few have evinced achievement in etching (notably Miss Sylvia Gosse) in water-colour and other mediums. But when we remember that Mrs. Sargent-Florence's triumphs have been chiefly in fresco or tempera, than Miss Airy there is no one besides Mrs. Swynnerton who has proved more perfect control over the refractory and difficult craft of oil painting. By the time these words appear the interesting exhibition of Miss Airy's work will have closed. That it was successful is more eloquent than any criticism. The delicate nature and flower studies conceived in the manner of Dürer would have delighted the heart and the eye of Ruskin. At no more worthy shrine could the artist aim her appeal. Now, while they are guarantees of good faith they have no relation to Miss Airy's much rarer talent, that of handling oil paints. *The Braggarts* (No. 28) is something far more ambitious and more important than any of the charming examples of skill in etching or drawing by which it was surrounded at the Fine Art Society. Without any plagiarism in composition or colour, this work is derived directly or indirectly from *Los Borrachos* of Velazquez. It would be easy and tiresome to give a catalogue of pictures, French and Spanish, which may make up the pedigree. Still the relationship is there, and if the kinship is distant both in time and in quality, Miss Airy can fairly claim it without having masqueraded as an old master. The other oil paintings shown are not merely less ambitious but less successful in their narrower aims. *Rates* (No 35) is much too clever for its scale. Miss Airy should remember the dimensions within which Hogarth and Daumier conceived their powerful and semi-satirical *genre* pieces. On larger canvases even their cynical comments on humanity would have become a trifle empty. Miss Airy understands her craft and the implements of her craft as few of her contemporaries have cared to do, though she undoubtedly lacks invention. At the present moment, avoiding wisely, except in one unfortunate etching, the snare of fancy (which is the English substitute for imagination), she has hardly found, except in *The Braggarts*, a motive or subject made to her hand. A civic wall to decorate with some uncongenial subject, chosen by a stertorous provincial corporation, would be our

good fortune and that of Miss Airy. Her masculine brush-work must battle with some more powerful opposition than it has yet encountered. Her subjects hitherto have succumbed too easily, when found with so much difficulty. ROBERT ROSS.

WALTER CRANE.—By the death of Mr. Walter Crane the modern English school of decoration is deprived of a delightful personality whose various influence is recognized as part of the history of British craftsmanship. On the continent, his work in house decoration and other branches of design was much more esteemed, particularly in Hungary and in Italy, than in his own country. From the continent came the only official recognition he ever received. This was partly due to certain qualities which William Morris must have regarded as defects when he observed that "Crane was always tarred with the brush of the renaissance". Mr. Crane accepted modernity with better grace if less genius than his friend and coadjutor in the Arts and Crafts Society. He differed from Morris too in his appreciation and adaptation of Japanese conventions, and was mercilessly attacked by Ruskin, on account of his theories or the expression of them. Fashion and climate long ago made Mr. Crane's schemes of house decoration appear faded, and even a little ghastly, along with those of even Morris himself. But age cannot wither nor custom stale the unrivalled coloured Toy Books, which are recognized as a unique contribution not merely to the nursery, but to the art of illustration. The series began in 1865, and from a connoisseur's point of view come to an end with "Pan Pipes" in 1882. Except in "Baby's Æsop" (1886) the later books are poor both in colour and invention. All the artist's black-and-white illustrations, other than landscapes, emphasized too clearly his glaring and typically British deficiency in draughtsmanship. Oddly enough, in the large painting of the *Renaissance of Venus* (once the property of Watts and now in the Tate Gallery) the artist conquered his weakness. Executed unfortunately in a mixed medium, this work cannot survive very long. The technique of tempera was not revived in time for Mr. Crane and many of his pre-Raphaelite contemporaries to take advantage of its archaistic possibilities. Few of them except Millais and Holman Hunt understood or cared for the handling of oil, and they sought refuge too often in the perishable body colour and mixed vehicles that possess the one merit of defying restoration. Mr. Crane worked in tempera, but only after his finer powers were exhausted. ROBERT ROSS.

AMERICAN PERIODICALS

ART IN AMERICA. VOL. III, No. 1.

MISS GISELA RICHTER gives an interesting account of the most notable classical bronzes in the Metropolitan Museum, based, as she states, upon her forthcoming "Catalogue of Greek, Etruscan and Roman Bronzes in the museum". Even from

this brief survey the importance of the collection is evidently exceptional. It includes the chariot of Monteleone, the completest archaic bronze chariot known; admirable statuettes of the transition period (480-450 B.C.); and a remarkable collection of Greek and Etruscan mirrors; also among the examples

of Hellenistic art, a supposed *Hermarchos*, said to be "the finest Greek portrait-statue on a small scale now in existence", and the enchanting *Eros* lent by Mr. Morgan, a miracle of buoyancy and grace. There are also admirable specimens of Roman art. —MR. ATLEE BARBER, on Maiolica in America, shows that recent investigations have proved that true tin-glazed pottery or maiolica was produced in North America soon after the conquest of Mexico, *i.e.*, within the 16th cent. Early Spanish chroniclers constantly refer to glazed pottery and it had evidently begun to supersede the Indians' unglazed earthenware in Mexico before 1596. Early Mexican maiolica is purely decorative; lustreing was, it seems, never attempted, the potters from Spain having learned their art at Talavera and Seville, where metallic lustre painting never reached the perfection of Malaga and Valencia. In 1653 a potters' guild was founded at Puebla de los Angeles, but the artisans never learned the mysteries of metallic lustreing. The Hispanic style remained in vogue for many generations and was followed by the Oriental, which imitated Chinese ware. The two chief collections of Mexican maiolica in America are Mrs. De Forest's, presented to the Metropolitan Museum, and Mr. Barber's own, lent by him to the Pennsylvania Museum, Philadelphia. —A *Bambino* in terracotta, probably from a *presepio*, and bought in Rome by Prof. Marquand, is reproduced and ascribed to Desiderio da Settignano. It is thought to date shortly before the artist's death, in 1464. —DR. SIRÉN writes on an early Italian picture in the Fogg Museum which he groups with a picture in the Parry collection, Highnam Court, and with *The Coronation of the Virgin* in the Innocenti, Florence; as the last is the most important work known by this *anonimo*, Dr. Sirén provisionally calls the author of this group "the master of the Innocenti *Coronation*".

No. 2.—MR. BERENSON proposes to survey the Venetian pictures in the United States which are known to him; a study likely to prove very interesting especially when he comes to the masters of the best Venetian period. The illustrations are unfortunately so bad that it is almost impossible to form an idea of the pictures reproduced. This number deals principally with "primitives", among them a polyptych, signed by Caterino (*fl.* 1362-1382), and considered by Dr. Laudedeo Testi his most important work. Crowe and Cavalcaselle saw it in Count Orsi's house at Ancona, but it was bought by the dealer, Piccoli, in 1909, and sold by him to America. Three quaint panels, more remarkable for costume than for anything else, are ascribed to "the studio of Antonio Vivarini". Formerly in the Galli-Dunn collection, sold in 1905 in Rome, they were ascribed by Prof. Venturi to some painter of the Marches, a humble follower of Piero della Francesca. These, with others discussed here, are in the Walters collection at Baltimore. A polyptych owned by Mrs. Jacobs seems an interesting work with what looks like a fine *S. Michael* in the centre, but here again the reproduction is poor and makes the drawing of the *Madonna and Child* look defective. It is attributed to Giovanni d'Alemagna and Antonio Vivarini. Semitecolo is described in this article as "an embogged Byzantinist"; Giambono as "toothless, limp and woolly" and as a "fluffy Venetian". Writing such as this drops to the level of the ridiculous. —DR. SIRÉN deals with "Some Sculptures from Verrocchio's workshop". The fine and well-known terracotta *Madonna* by Verrocchio himself in the Museo Nazionale, Florence, is reproduced as a criterion of his style, and accentuates the gulf which separates it from all the other compositions reproduced. It seems incredible that Verrocchio's name should be attached to Mr. Widener's terracotta, but the large marble relief in the Quincy Shaw collection, whether produced in the *bottega* of Verrocchio or not, seems certainly, as Dr. Sirén observes, "a work of unusual beauty". The last illustration is of the terracotta statuette, the *Virgin and Child*, in the V. and A. Museum, which was tentatively ascribed to Leonardo da Vinci by Sir Claude Phillips some years ago. Dr. Sirén has arrived independently at the same conclusion. This may be heartily endorsed and I entirely agree with all that he writes of this enchanting work which (as it seems to me) comes immeasurably closer in character, feeling and inspiration to the youthful Leonardo than does the much vaunted Benois *Madonna*. The statuette is animated, as Dr. Sirén says, "by the captivating charm and freshness of a budding genius". —MR. CHATFIELD PIER discusses the collection of Mrs. Chauncey Blair at Chicago, which ranges "from about the first millennium B.C. to the early years of the 19th century", and includes

amongst the earliest works a basalt head of one of the Saitic kings of Egypt, and a low-relief head in painted limestone of an Assyrian king, ascribed to the 9th cent. B.C., and thought to be a portrait of Ashurnasirpal. Mr. Pier reviews numerous interesting works and dwells more especially on some beautiful examples of French 14th and early 15th-cent. sculpture. —The portrait of Houdon by Rembrandt Peale (1778-1860), now in the Pennsylvania Academy of Fine Arts, is reproduced. Peale visited France in 1808 and made the acquaintance of Houdon, who sat to him.

NEW YORK, BULLETIN OF THE METROPOLITAN MUSEUM OF ART. January 1915.

A bronze statue of a boy, Greek in feeling, but of Roman date (end of 1st cent. B.C.), whose features proclaim him a member of the Julio-Claudian house, appears to be highly important. Bronze statues of this period are excessively rare, and this latest accession adds a fourth to those already in the museum, *i.e.*, the Morgan *Eros*, the portrait statue of *Trebonianus Gallus*, and the *Camillus*. —The exhibition of Flemish decorative art produced in Flanders itself, except paintings, excluded for lack of space, is discussed. Among the most important exhibits are tapestries, lace and illuminated MSS. —Accessions to the Greek prehistoric collections are chronicled, the result of excavations in eastern Crete ranging from the early Minoan period to the early iron age.

February.—The most notable addition to the Department of Classical Art is a bronze head of *Agrippa*, an admirable example of Roman portraiture of the end of the 1st cent. B.C. It was found near Susa in 1904, close to a Roman house, and not far from the triumphal arch of Augustus. Numerous fragments found near make it probable that the head belonged to a large bronze statue, and a dedicatory inscription to Agrippa establishes the identity of the figure, which is also corroborated by the likeness of the head to authentic portraits of Agrippa on Roman coins. —The rearrangement of the rooms containing the important Egyptian collections is discussed, —and a brief article deals with the inauguration of the Riggs collection of armour, and with the handbook of the collection published on the opening day.

BOSTON, MUSEUM OF FINE ARTS BULLETIN. No. 72, 1914.

A marble statuette of *Hercules resting on his Club*, a Roman copy (2nd cent. A.D.) of a 5th-cent. Greek bronze, has recently been purchased for the museum; the work, well known to archaeologists, was seen at the Burlington Fine Arts Club Exhibition in 1903. Two important additions to the print room are chronicled and reproduced. One is an anonymous Florentine engraving, *The Triumph of Love*, of c. 1470, in the first state, a fine impression belonging to a series of six, illustrating Petrarch's "Triumphs". It is, according to F. C., the writer of the note, "in excellent condition, and compares favourably with the impression in the British Museum, one of the finest known". The other addition consists of a complete set (14 plates) of Piranesi's *Carceri* in the earliest state known, c. 1745. It is believed to be the third extant set of the first state, the other two, mentioned by Mr. Hind (*Burl. Mag.*, Vol. XXIV), being at Dresden and in the John Rylands Library, Manchester.

No. 73.—Some pages are devoted to the discussion of a statuette, the *Minoan Snake Goddess*, recently presented to the museum. The provenance is not stated and the illustration does not give a favourable impression of the work, which must await further elucidation.

No. 74, February 1915.—This number deals entirely with the Golubew collection of Persian and Indian paintings purchased for the museum last year. There are over 179 pictures or drawings covering the period from the 12th to the 18th cent. With the Ross collection and some isolated additions by purchase and gift, the museum has now an almost unrivalled collection of paintings of the Nearer East. When in Paris, the Golubew collection was considered the finest of its kind in Europe, and M. Golubew only parted with it in order to devote himself to the study and collection of Chinese art. Among the Golubew drawings is one by Gentile Bellini [see *Burl. Mag.*], now the property of Mrs. Gardner. It is the portrait of a Persian prince after the celebrated Behzad; his fame until recently eclipsed many other equally gifted artists of the Near East. The striking quality of some of the paintings and drawings in the Golubew collection is apparent even in the small reproductions, such as the little portrait of an *Indian Dervish*, a composition of the

American Periodicals

utmost simplicity, but a masterpiece of characterization, and the exquisite *Falcon* ascribed to Mansur, the court painter of Jehangir (Indian early 17th cent.).

No. 75.—This number is entirely devoted to the new buildings of the museum, the magnificent gift of Mrs. Dawson Evans in memory of her husband. This annexe is connected by a central structure with the Huntingdon Avenue Museum, and consists of picture galleries, print rooms, a tapestry gallery and a lecture theatre, and is to be known as the Robert Dawson Evans Memorial Galleries. It was opened on Feb. 3rd.

PHILADELPHIA, BULLETIN OF THE PENNSYLVANIA MUSEUM, January 1915.

A group in carved wood, probably German, representing the subject "Anna Selbtritt", has been presented to the museum by Mrs. John Harrison. Among other recent acquisitions are, a *Madonna and Child* in carved wood, said to be French, and various examples of metal work, English pewter, 18th cent. Sheffield plate, and some fine bronze mortars of Dutch workmanship, dated respectively 1637 and 1738. The annual reports of this museum and school of industrial art for the years 1913 and 1914 have been received, and give a very encouraging account of general progress in all departments and of the many accessions of works of art by gift, purchase and loan.

MINNEAPOLIS, BULLETIN OF THE INSTITUTE OF ARTS, July 1914.

The charming *Madonna and Angels* ascribed to the master of the San Miniato altar-piece, recently acquired for the institute, is reproduced, a picture well known by exhibition in London while it belonged to the late Lady Theodora Guest. —Among other recent acquisitions chronicled are a page from a missal by Bourdichon, and several examples of 14th and 15th-cent. sculpture.

September.—A tapestry panel, a fragment cut from a large composition of the *Crucifixion* (Flemish, c. 1500), recently acquired, is reproduced, as is also a *Madonna della Misericordia* acquired at the Bacon sale in New York in 1913, and now ascribed to Francesco Verla of Vicenza, the date suggested being c. 1520. —Twenty-nine inscribed Babylonian tablets ranging in date from 2600 to 520 B.C. have been purchased from a private collection. Among the most interesting are two letters, each enclosed in a case or envelope-tablet, on one of which the seal is still unbroken; a tag or seal from Drehem in central Babylonia; such seals, which are rare, were attached by cords to a basket containing records, and were inscribed with the number of tablets enclosed and with some account of their purport. The seal in question dates from 2300 B.C. Other tablets are inscribed with temple records, contracts bearing the names of Nabonidus, father of Belshazzar, of Cambyzes, son of Cyrus, and others, receipts, etc. —An 18th-cent. punch-bowl of hard paste porcelain, a so-called "Wilkes bowl", decorated with satirical coats-of-arms referring to Wilkes's political career and made in China for the European market, c. 1769, is fully discussed. Two other bowls of similar character were in the Willett and Franks collections, and, according to the Willett catalogue, seventeen such pieces of European or Oriental

origin are known to have been made with designs having reference to Wilkes.

November.—A picture recently acquired, the delightful qualities of which are apparent even in the small reproduction, represents one of the legendary episodes of the Flight into Egypt, *The Miraculous Field of Wheat*. The attribution to Patinir of the landscape seems certainly correct; the *Madonna and Child* in the foreground are ascribed by Dr. Valentiner to Quentin Massys.

December.—A figure of one of the holy women from an *Entombment* (German 15th cent.) was purchased last summer for the institute. The *Magdalen* belonging to the same group, formerly in the Noll collection, Frankfurt a/M., is now at Berlin. Dr. Swarzenski noted its connexion with the Blaubeuren altar-piece; both figures may be reasonably assigned to the school of Ulm, c. 1500. —An admirable *Portrait of a Lady* by Mierevelt, dated 1630, has recently been added to the permanent collection of the institute.

January–February 1915.—The ceremonies attending the opening of the Minneapolis Institute of Arts, and some account of the different collections (gifts or loans to the new museum) occupy this number. The building is said to be the most beautiful and best arranged in the United States. Mr. J. W. Hill, besides generously allowing his collection of masterpieces of French painting of the 19th century to remain on loan in the new museum, has presented a large painting by Courbet to the Society of Fine Arts. In his speech at the inaugural meeting Mr. Hill gave some sound advice on collecting and buying pictures for public institutions. That he himself should have "camped on the trail of a picture for twenty years at a time" gives us a pleasant glimpse of the big game hunter in art.

CLEVELAND, THE BULLETIN OF THE MUSEUM OF ART, April, 1914. No. 1.

A valuable collection of Egyptian antiquities, purchased for this museum, has been stored, pending the completion of the building, begun in June, 1913, with funds provided by the Huntington and Kelley trusts, and due to be completed in the summer of 1915.

July, No. 2.—The acquisition of some examples of oriental art is chronicled: an important Buddha group in mica stone, purchased by the Huntington trust, and a porcelain vase of the Chien-lung period (1736–1793). Dr. Wilson's collection of lace, comprising upwards of 1,000 specimens, has been presented to the museum by Mr. Wade.

November, No. 3.—Some further details are given of the Buddha group, and one of the Bodhisattvas, standing on a lotus flower base, is reproduced, as is also the upper part of the Buddha figure with its splendid halo and background of flame. The expression of the head is admirable and the preservation of the whole group, considering its antiquity, is good. The writer sees in it certain touches of the Gandhara style, and recalls the fact that the Northern Dynasty was influenced by the art of the Gandhara school of India, which flourished from the 2nd to the 5th cent. A.D. in Gandhara, "where the influence of the Bactrian Greek was felt". J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CASSELL AND CO., La Belle Sauvage, London, E.C.

Chinese Pottery and Porcelain; by R. L. Hobson; 40 colour-pl. and over 100 other illust.; 2 vols., 84s.

CHATTO AND WINDUS, at the Florence Press, London.

The Poems of John Keats, edited, for the first time in chronological order, by Sir Sydney Colvin; in 2 vols., 15s.

DENT AND SONS, London.

Hermaia, a study in comparative æsthetics; by Colin McAlpin; 10s. 6d.

METROPOLITAN MUSEUM OF FINE ART, New York.

Handbook of the Cesnola collection of Antiquities from Cyprus; by John L. Myers (numerous illust.).

SEELEY, SERVICE AND CO., LTD.

The Chemistry of Paints and Painting; by Sir Arthur H. Church; 7s. 6d.

SIMPSON, MARSHALL, ETC.

The Track of the War; by R. Scotland Liddell, with special

notes by Captain Albert de Keersmaecker, of Belgium; many illust.; 6s.

PERIODICALS.—Art in America, III, 2—Boletín de la Sociedad Española de Excursiones, 1914, trim. IV—Boston, U.S.A., Museum of Fine Arts Bulletin, XIII, 74—British Review, IX, 3—Faenza, III, 1—Fine Arts Trade Journal, XI, 117, 118—Illustrated London News, weekly—Minneapolis Institute of Art Bulletin, IV, 1–2—Muskegon, Mich., Hackley Art Gallery, Æsthetics, Jan.–March 1915—New York, Bulletin of the Metropolitan Museum, X, 2—Ord och Bild (Stockholm), 1915, I, 2, 3—Oud Holland, XXXIII, 1—Print Collectors' Quarterly, V, 1—Staryé God', Oct.–Dec. 1914—Stolicha i Usadva (Petrograd), Aug. 1914—Vor Tid (Copenhagen), I, 3.

TRADE CATALOGUES, ETC.—Maggs Bros., 109 Strand, London. Voyages and Travels, Topography and Heraldry, Natural History, No. 334.



A NEW ASCRIPTION TO REMBRANDT

THE number of attributions to Rembrandt is so large, and the practice of ascribing all Rembrandtesque pictures to the great master himself was so frequent about a century ago, that it is pleasant to be able to publish a newly discovered painting which, so far as can be judged from photographs, has every appearance of being a fine example of Rembrandt's early work at about the date 1631.

This painting belongs to a diligent student of Rembrandt, Dr. O. Granberg, of the National Museum, Stockholm, through whose courtesy we are able to reproduce it here, in particular reference to an article by Dr. Granberg himself in our Swedish contemporary, "Konst" (March, p. 31). The subject which it represents, *The Adoration of the Magi*, was one dear to Rembrandt and his school, as a scene which gives scope for luminous and decorative effect. The models for the principal figures are, as in other early paintings by Rembrandt, members of his own family circle, and can be easily recognized. The special interest in this newly discovered picture is the fuller light thrown on the relations between Rembrandt and his early friends and contemporaries, Livens, Salomon Koninck and Joris van Vliet. We know already from Constantyn Huyghens that at the outset of their careers Livens was thought the

greater artist than Rembrandt. The best work of Salomon Koninck approaches very near to Rembrandt's, and at first glance there is good reason for considering whether Dr. Granberg's picture might not be an exceptionally fine work by Koninck. Closer examination, however, reveals a magisterial treatment of composition, chiaroscuro and other details, in addition to the types of models, all of which point unmistakably to the master mind of Rembrandt. It is just this sense of loftiness of conception as well as of execution which is wanting in the work of Salomon Koninck. Koninck, having attained a high degree of accomplishment, seems to have been content with this, and progressed no further, whereas Rembrandt's genius never ceased growing, until it has now influenced the whole world of art.

The authenticity of Dr. Granberg's picture, so far again as photographs have enabled Dr. Bredius to judge, is strongly supported by him, and no other critic has done so much to relieve Rembrandt from the burden of paintings which, however fine in themselves, have no sound claim to be his authentic work. Dr. Bode, on the other hand, is understood not to accept the attribution favoured by Dr. Bredius. The discovery of a new early painting by Rembrandt is of great importance in tracing the development of his art, a subject to which we hope to return on a future occasion.

DESCRIPTION OF PLATE OPPOSITE

The Adoration of the Magi, c. 1631 (?) (75×65 cm), newly ascribed to Rembrandt (Dr. Olaf Granberg, Royal Museum, Stockholm).

A NEW CHAPTER IN THE HISTORY OF ITALIAN MAIOLICA BY BERNARD RACKHAM

II—SIENA

NEARLY all the documentary pieces which survive to indicate the character of the maiolica made in the renaissance period at Siena were detailed forty years ago by Fortnum in his invaluable South Kensington catalogue. They comprise the pavement-tiles of the Sienese churches of San Francesco and Santa Caterina, those dated 1509 from the Palazzo Petrucci, and the well-known plate in the Victoria and Albert Museum painted with a figure of *S. Jerome in the Wilderness* [PLATE IV, R]; the latter piece bears the signature "fata i siena da m^o benedetto" [PLATE IV, S]. These examples are all clearly shown by their style to be of somewhat later date than the majority of the class of wares with the petal-motive on the reverse, for which Prof. von Falke has claimed a Sienese origin. With their help numerous pieces, including some of the most beautiful handiwork in existence of the maiolica painters of the early renaissance, were recognized by Fortnum as Sienese, his judgment being confirmed by all subsequent writers.

It has also been the custom to regard all pieces

of this order as productions of the workshop of Maestro Benedetto, if not of his own hand. But the researches of Mr. Langton Douglas show that such an assumption is not necessarily right. From documents in the archives of Siena he has established beyond doubt that, when the city was at the height of its prosperity, many maiolica-potters were established in its neighbourhood, of whom, it is true, Maestro Benedetto, son of one Giorgio of Faenza, was amongst the most conspicuous. The pieces in question as well as the pavement-tiles may with as good reason be attributed to some of Benedetto's Sienese fellow-craftsmen as to the *maestro* himself.

On the backs of many plates of this class are large initials, namely "I P" on several painted with figures of saints;¹ and "F.O.I." on a plate in the British Museum with the subject of Mucius Scævola. These initials are regarded by Prof. von Falke as marks of painters employed in the *bodega* of Maestro Benedetto, but this interpretation would seem hardly admissible in view of the fact

¹ *S. James the Greater* and *S. Mary Magdalene* [PLATE IV, T] in the Victoria and Albert Museum; *S. Bartholomew* in the British Museum.

A New Chapter in the History of Italian Maiolica

that the same hand is recognizable on pieces marked with different initials. This contention was advanced by Fortnum in his catalogue (p. 134):—

These initials [I.P.] are not, we believe, those of the painter of these plates, as we find, on one of his workmanship . . . the letters "F.O.I." equally distinct; we believe rather that they are those of owners.

On the other hand, the plate in the Pringsheim collection (No. 48) with a head of a bearded man in a medallion, painted in blue monochrome heightened only with touches of *bianco sopra bianco*, may quite safely be ascribed to Benedetto. The interlacements surrounding the medallion and the charming wreath of formal foliage on coiled stems encircling the rim are identical in design with those on the signed *S. Ferome* plate; the wreath would seem to have been a favourite motive, as it is seen on several fragments in the Victoria and Albert Museum which were disintegrated at Siena.

There is room for doubt as to certain other of Prof. von Falke's attributions. Thus he claims for Benedetto's *bottega* a three-handled jar at Berlin, with portraits in medallions, on the score of the initials "M^OB" by which one of the portraits is accompanied.² The vase is similar in the character of its painting to the "petal-back" plates, and is doubtless Sienese, but its authorship should perhaps be regarded as an open question. The treatment of the design presents no very close analogies with the *Ferome* plate, nor is it clear that the initials are to be read as a signature. A three-handled vase in the Pierpont Morgan collection [PLATE III, N], also of the "petal-back" group, is similarly ornamented with medallions containing busts, two of which are doubtless portraits, an anonymous youth and a lady with the legend "BARNABEA B"; the third bust, of the favourite conventional Roman emperor type, is accompanied by the initials "M A". On the analogy of Prof. von Falke's reasoning, these initials might fairly be instanced as the signature of another *maestro*, but such an interpretation would not be very convincing.

Prof. von Falke has repeated in his new work the assertion, which first appeared in the earlier edition of his Berlin handbook,³ that certain pieces bearing the letters B^O in large characters⁴ are also to be ascribed to the workshop of Benedetto. He does not deny that they differ in character from the signed *S. Ferome* plate and are inferior to it in

execution, but he accounts for this divergence by assuming that Benedetto employed many assistants whose work was not always equal to that of their master. Such an inference seems hardly justified by a careful examination of the evidence. The pieces with the B^O mark are for the most part drug-vases with very distinctive characteristics, painted in strong colours—blue, yellow, green and brownish-orange; the blue approaches the tone of the *bleu de roi* of Sèvres, differing no less from that of the *Ferome* plate than from the blue used in the "petal-back" group of wares. Four of these drug-vases were exhibited on loan by the late Mr. J. Pierpont Morgan at South Kensington, painted respectively with an old man leaning on a crutch and carrying a small jug; an old woman holding a distaff, with geese; a youth with a particoloured banner [PLATE III, O], and a boy with a pierced heart in his hand, standing beside an anvil [PLATE III, P]. Two others with *amorini* are in the collection of Mr. Otto Beit, one similarly decorated is in the Kunstgewerbemuseum at Cologne. The Pringsheim collection contains four of these drug-vases, two only (Nos. 86, 87), painted with cupids playing a trumpet and drum respectively, bearing the initials B^O; the third (No. 85) has a well executed nude figure of a woman, the fourth (No. 118) a female bust with the initials F.B. The first three of these are assigned by Prof. von Falke to the Benedetto workshop, but their affinity with the fourth seems to have escaped his notice, as he states the provenance of the latter as being "Faenza oder Siena." The letters B^O are cited by Fortnum⁵ amongst the marks of Faenza as occurring on an "early electuary pot" with "a female playing a viol"; he adds that the letter B also appears on a dish in the Louvre with figures of a bishop between S. James and S. John the Evangelist, and that the Delsette collection included a plate marked with the same letter crossed with a paraph.⁶ In my opinion the mark B^O indicates ownership rather than authorship; all the pieces on which it occurs have the appearance of belonging to the same set, perhaps made for some private pharmacy.

Another piece which must have been made in the same workshop as these B^O drug-pots is a deep dish in the Salting collection with the subject of *Perseus and Andromeda* [PLATE IV, Q]. Its kinship with the drug-pots is recognizable in the similarity in character of the patterns on the rim to those on their shoulders and bases, in the tone of the

² Fig. 45 in *Majolika* (Handbücher der Kgl. Museen: Kunstgewerbemuseum), 2. Auflage.

³ P. 120.

⁴ In some instances the B appears alone; in one it is crossed by a paraph.

⁵ South Kensington Museum, *Catalogue of Maiolica, etc.*, p. 500.

⁶ It seems likely that Fortnum here confused the B^O with the paraphed B to be seen on various "petal-back" dishes.

DESCRIPTION OF PLATE III, OPPOSITE

[N] Three-handled vase, "petal-back" class, painted in blue and brownish-orange with touches of green and manganese-purple. H. 22 cm. Pierpont Morgan collection.

[O] Drug-pot, painted in blue, yellow, orange and green. On

the reverse, "B^O". Faenza. H. 21.3 cm. Pierpont Morgan collection.

[P] Drug-pot, same colours as [O]. On the reverse, "B". Faenza. H. 20.5 cm. Pierpont Morgan collection.

N



O



P

Q



R



S



T

A New Chapter in the History of Italian Maiolica

colours, and in the rendering of the figures and landscape. The nude Andromeda may be compared with the woman on one of the Pringsheim pieces (No. 85) and the very distinctive manner of representing distant mountains is common to several of them. The back of this dish is covered with a plain white enamel, somewhat unevenly laid on.⁷ The dish was exhibited in the loan exhibition at South Kensington in 1862, and was ascribed by Sir J. C. Robinson in his catalogue of the exhibition to the painter of the panel in the Victoria and Albert Museum with the subject of *Joseph sold by his brethren into captivity*, both pieces being attributed to "Faenza or Castel Durante". Fortnum considered the *Joseph* panel to be an early work of the painter of the celebrated service in the Correr Museum at Venice, now generally recognized as Nicola Pellipario da Urbino, who migrated about 1519 from Castel Durante to Urbino. In his South Kensington catalogue of 1873, Fortnum declared his opinion that the Correr service was made at Faenza in the last quarter of the 15th century; in his later book on maiolica, published at Oxford in 1896, he admitted the error of this assertion, and his acceptance of the attribution to Pellipario of Castel Durante, first propounded by E. Molinier.

Prof. von Falke insists in his Berlin handbook⁸ on a close connexion between Pellipario and certain artists, such as the painter of pieces bearing the presumed signature "F.R.", generally believed to be of Faenza; the question of this connexion cannot as yet be considered as having been satisfactorily cleared up, and needs further investigation. It must suffice for the present to say that after a careful examination of the *Joseph* panel, its attribution to Pellipario does not seem convincing; to the *Andromeda* dish, on the other hand, the panel has decidedly many points of resemblance.

However this may be, the original attribution of the dish by Sir J. C. Robinson and Fortnum to Faenza is upheld by more recent evidence. A glance through the books of Argnani will reveal

numerous instances of formal motives upon potsherds found on the sites of Faenza kilns corresponding exactly with those which occur on the "B^o" drug-pots and the *Andromeda* dish. Amongst these may be mentioned the zigzag with triangles in the intervals,⁹ the dotted or crossed lozenge in compartments,¹⁰ a species of looped cord-pattern,¹¹ and trefoils enclosed by half circles.¹² Argnani also shows several examples of patterns painted in blue outline carried over two parallel bands of different ground colour, as on the pieces under discussion. The analogies afforded by the Faenza potsherds are so much closer than any that can be pointed out on pieces of established Siennese origin that the following conclusions seem to be warranted: that the drug-pots inscribed "B^o" were made at Faenza, not at Siena, and that the letters have no reference to Maestro Benedetto, but are probably an indication of the ownership of the vessels, all of very similar character, on which they are found.

As I have shown, Prof. von Falke has perhaps carried too far his theories concerning the maiolica of Siena. Nevertheless, due allowance being made for certain misconceptions, it remains true that he has notably extended our knowledge in this field. Mr. Langton Douglas had already proved by his researches in the archives¹³ that Siena must have occupied a larger and more important place in the ceramic art of the early renaissance than had formerly been suspected. Prof. von Falke has now supplemented these discoveries by identifying some at least of the wares made by the potters of whose doings Mr. Douglas found record. He has established at the same time the close relationship which must have subsisted between these potters and their fellow-craftsmen of Deruta. As a result of his exposition, Siena may claim to have been in brilliance of achievement second to none of the cities of Italy which raised the potter's craft to so noble a level.

⁹ Argnani, *Le ceramiche e maioliche Faentine*, 1889, pl. xii, 3; *Il rinascimento delle ceramiche maiolicate in Faenza*, 1893, pl. xviii, 1, xix, 4, 11.

¹⁰ *Rinascimento*, pl. xiv, 3, xxxi, 5.

¹¹ *Rinascimento*, pl. xviii, 5, xix, 9.

¹² *Ceramiche*, pl. xii, 3, xiv, 1.

¹³ *The Maiolica of Siena* (in the *Nineteenth Century*, September 1900).

DESCRIPTION OF PLATE IV, OPPOSITE

- [Q] Dish, painted in blue, green, yellow and brownish-orange. *Perseus and Andromeda*. Faenza. Diam. 38.2 cm. Salting collection, No. 689, Victoria and Albert Museum.
- [R] Plate, painted in dark blue heightened with *bianco sopra bianco*, by Maestro Benedetto. *S. Jerome in the Wilderness*. Siena. Diam. 24 cm. Victoria and Albert Museum, No. 4487—1858.

- [S] Reverse of [R], painted in blue.
- [T] Plate, painted in blue, yellow, orange, green and *bianco sopra bianco*. *S. Mary Magdalene*. On the back the initials "I P". Siena. Diam. 23 cm. Salting collection. No. 746, Victoria and Albert Museum.

RECENT ADDITIONS TO THE DUBLIN GALLERY—I

BY ROBERT C. WITT

EL GRECO, *S. FRANCIS RECEIVING THE STIGMATA*

THE arresting picture by El Greco of *S. Francis of Assisi in Ecstasy*, from the Conde de Quinto collection, which has just been presented by Sir Hugh Lane to the Dublin Gallery [PLATE, A] is without doubt the noblest of the dozen representations of the saint that have come down to us from the hand of this master. Known to all visitors to the exhibition of Spanish art in the Grafton Gallery in the winter of 1913-14, it now dominates the Spanish room in Dublin, its brilliant and penetrating blues and greys in splendid contrast with the prevailing sombre brown tones characteristic of the school.

From all, though it is not very much, that is known of El Greco's life, as well as from his *œuvre*, it is easy to understand the fascination which the poet saint must have had for him. The ascetic nature of S. Francis, his absorbed unworldly character, touched answering chords in the imaginative Cretan painter with his old Byzantine traditions of mysticism and hierarchic simplicity. Though but less than two hundred years had passed since the death of S. Francis, the legends that now cast their halo about his name had already formed in Italy, to be carried by El Greco to Spain, and to be transmuted there with so much else in the spirit of his adopted country. And so it came about that the painter of orthodox Italian subjects in the manner of Bassano and Tintoretto was from the moment of his arrival to give way to the strange figure, who in our eyes seems to adhere to no school so closely as to that of Spain, yet stands apart, solitary, incommunicable, and of no time, unless indeed it be of our own.

The series of his S. Francis pictures is illuminating, as showing the master's development. Among the earliest, probably about 1580, must be reckoned Don Zuloaga's S. Francis kneeling in a splendid landscape with Brother Leon, surprised by a storm. The Escorial picture, itself closely akin to the copy in the Prado, follows at some considerable interval [PLATE, B]. Here the setting is severer, the characterization deeper, more sincerely dramatic. The vision itself, indeed, is indicated, but the power derives from the treatment alone. A further advance may be noted in the version belonging to the Marques de Pidal [PLATE, C]. In design, indeed, it is close to the Dublin *S. Francis*. But

there is hesitation, and the progress is tentative; the painter has felt called upon to explain, to emphasize, while the conception is heavy, almost prosaic.

With the Dublin picture a climax in the series is reached. It cannot be far removed in date from the two last mentioned, and may be placed about 1590, but the central theme has been simplified still more. It is without doubt the most unaffectedly spiritual of all the presentations of the saint. Technically, too, the master here touches his highest point. The sky, against which the figure is superbly patterned, has depths of muted ultramarine, thrown back into infinity by the swirl of tossed white clouds that repeat in broken silhouette the vivid outlines of the figure. A hint of yellow gold in the direction of the ecstatic gaze, where the crucifix swims dimly into the saint's ken, is repeated with double intention in the skull. The bold and striking line descending from the crown of the head and continuing past the cowl to the shoulder, itself finds an echo in the abruptly falling base of the skull. Some occult symbolism may well lie in the rocky globe, a lower world on which it rests. The painting of the ear is masterly; so, too, that of the soft early down of the young man's beard and the finely cut hands with the Stigmata but barely indicated. The design is a triumph of reticence, the poise exquisitely light and sensitive. The brushwork, as in El Greco's best work, is sure, yet fugitive and swift.

The mind leaps instinctively to the other great pictures of S. Francis in the history of art, Giotto's noble series of frescoes in the Upper Church at Assisi, and Giovanni Bellini's supreme panel-piece, the wonder of the Old Masters Exhibition in 1912. In the Assisi frescoes it is the life and wonder-working of the saint that claim attention. "This was a great saint", Giotto is telling us; "see what delightful things he did on earth, but also how high is his place in heaven". Bellini looked with other eyes. He gives us instead the stern and successful founder of a famous order standing triumphant amidst a landscape radiant with the beauty of a frankly material world. El Greco's conception comes nearer to that of Giotto, yet he has added something; for in the two and a half centuries that separated these two painters the world had grown old, and the passion and insight of maturity look back, not without regrets, upon the innocence of the child.

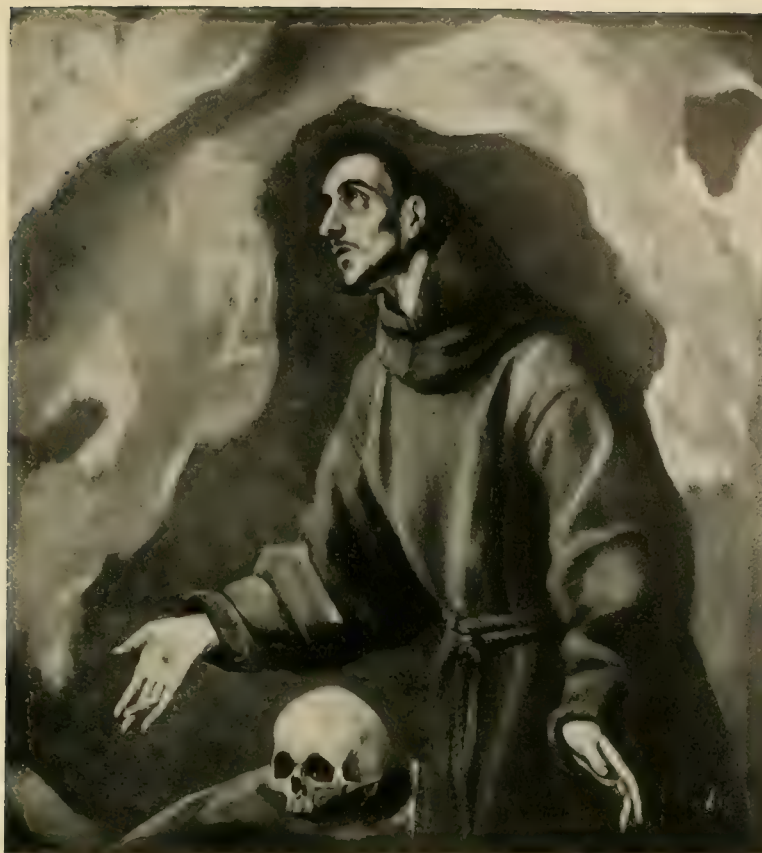
DESCRIPTION OF PLATE OPPOSITE

S. Francis receiving the Stigmata, paintings on canvas by El Greco.

[A] *Circ. 1590 (?) (1504 by 1506)*. Presented by Sir Hugh Lane to the Dublin Gallery. For probable provenance see *Catalogue of the Exhibition of Spanish Old Masters*, Grafton Galleries, 1913-1914, No. 130.

[B] The Escorial.

[C] The property of the marques de Pidal.



A



B



C

7

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXI BY LIONEL CUST

ON SOME PORTRAITS OF LORD BYRON

II—THE BUST BY THORWALDSEN

THE second portrait bequeathed by Lady Dorchester to H.M. the King is the famous bust by Thorwaldsen, executed at Rome in May, 1817. Lord Byron and John Cam Hobhouse came to Rome on April 29, 1817, and Byron left it on May 20, 1817. The great Danish sculptor, Berthel Thorwaldsen, was then resident in Rome at the height of his fame. Hobhouse induced Byron to sit to Thorwaldsen for a bust, and wrote to the sculptor to fix a time for a sitting. Not receiving any reply, Byron arrived at the sculptor's studio unexpectedly, but the sculptor did not neglect his opportunity. Thorwaldsen described to his friend Hans Christian Andersen what happened during the sitting.

Byron placed himself opposite me, but at once began to put on a quite different expression from that usual to him. "Will you not sit still?" said I; "you need not assume that look". "That is my expression", said Byron. "Indeed!" said I; and then represented him as he wished. When the bust was finished it was universally admitted to be an excellent likeness. Byron, when he saw the bust, said: "It is not at all like me, my expression is more unhappy".

On June 4, 1817, Byron, writing from Venice to John Murray, adds in a postscript:—

Torwaldsen has done a bust of me at Rome for Mr. Hobhouse which is reckoned very good. He is their best after Canova, and by some preferred to him.

This would probably refer to the clay model done from the life (now in the Thorwaldsen Museum at Copenhagen), and not to the finished marble copy, which was the commission from Hobhouse. This could hardly have been completed before Byron left Rome, though the artist was paid for his work at the time, apparently by Byron himself. It evidently remained with Thorwaldsen undelivered, for Byron, writing to John Murray from Ravenna on February 21, 1820, says:—

Of the bust I know nothing. No Cameos or Seals are to be cut here or elsewhere that I know of in any good style. Hobhouse should write himself to Thorwaldsen: the bust was made and paid for three years ago.

On March 25 Byron writes:—

I have caused write to Thorwaldsen.

No result came of this, for nearly a year later, on February 26, 1821, Byron writes again to John Murray from Ravenna:—

I have written *twice* to Thorwaldsen without any answer!! Tell Hobhouse so; he was *paid* four years ago: you must address some English at Rome upon the subject—I know none there myself.

However, on May 8 following Byron writes:—

Thorwaldsen sent off the bust to be shipped from Leghorn last week. As it is addressed to your house and care you may be looking out for it, though I know not the probable time of the voyage in this Season of the year, which is one of light airs and breezes and calms in the Mediterranean.

In August the bust had not arrived, and Byron makes anxious inquiries about it from Murray; but by November 3, 1821, it had reached London, for Byron, writing to Murray from Pisa, says:—

The bust is not *my* property, but *Hobhouse's*. I addressed it to you as an Admiralty man, great at the Custom House. Pray deduct the expenses of the same and all others.

The bust proved, however, still a source of trouble and something occurred which annoyed Mr. Hobhouse, who vented his wrath on Byron, and both in their turn on John Murray. On November 24, 1821, Byron writes from Pisa to Murray saying that there has been "some mistake or misunderstanding about the block of a bust", and about a letter of invective from Hobhouse to him about the bust, the publication of "Cain," and Moore's action with regard to Byron's "Diaries".

You see, Murray (writes Byron), what a scene you have superinduced—because the *original sin* seems to have been about this foolish bust, or I am convinced that he would have expressed his opinions less in the Election style. However, I am more hurt than angry—for I cannot afford to lose an old friend for a fit of ill-humour.

In the absence of Hobhouse's original letter to Byron it is only possible to guess at the cause of his indignation. It may have been for the following reason. The bust, as stated above, was originally made at the wish of Hobhouse, and for Hobhouse himself; Byron seems to have paid the artist, and indeed would not have been likely to sit for the bust in other circumstances. The marble could not have been finished during the short visit of Byron and Hobhouse to Rome, and when completed remained in Thorwaldsen's studio for further instructions from Byron. As has been stated, no instructions were received for some four years. Meanwhile the sculptor had not neglected his opportunities. It may be presumed that, following the ordinary procedure of the sculptor's art, the bust was modelled from the life in clay, and from the original clay model one or more casts would be taken in plaster. The original commission might be executed in marble entirely by the sculptor himself, working from the clay model, though, in most cases of sculptors enjoying so much popularity and patronage as Thorwaldsen did at Rome, the beginning of the marble work would be left to assistants, and the result only finished by the master himself. Copies or replicas would be made by assistants from a cast, working more or less under the master's eye, and in some cases perhaps finished by his hand. During the period that Thorwaldsen retained the bust in his studio more than one copy, or replica, was made, presumably without the knowledge or consent of the owner of the original. One such copy was made as a present to one Ronchetti, a shoemaker at Milan, to whom Thorwaldsen was indebted in some way; this bust is now in the Biblioteca Ambrosiana at Milan. Another was obtained by an American, a Mr. Coolidge, a fact which flattered Byron's vanity exceedingly. In one of his "Detached Thoughts", speaking of a visit from this Mr. Coolidge, Byron writes:—

He brought me a message from an old servant of my family (Joe Murray), and told me that he [Coolidge] had

Notes on Pictures in the Royal Collections

obtained a copy of my bust from Thorwaldsen at Rome to send to America. I confess I was more flattered by this young enthusiasm of a solitary transatlantic traveller than if they had decreed me a statue in the Paris Pantheon (I have seen emperors and demagogues cast down from their pedestals, and Grattan's name razed from the street called after him in Dublin). I say that I was more flattered by it because it was single, unpolitical, and was without motive or ostentation—the pure and warm feeling of a boy for the poet he admired. It must have been expensive, though. I would not pay the price of a Thorwaldsen bust for any human head and shoulders except Napoleon's or my children's, or some absurd womankind's, as Monkbarns calls them, or my sister's. If asked why then I sat for my own—answer that it was at the particular request of J. C. Hobhouse, Esq., and for no one else. A picture is a different matter—everybody sits for their picture; but a bust looks like putting up pretensions to permanency, and smacks something of a hankering for public fame rather than private remembrance.

Another copy is in the Duke of Devonshire's collection at Chatsworth.

Seeing, therefore, that the original bust was the property of Mr. Hobhouse, it may be conjectured that he was indignant that any copies should have been made of it, and specially so if a cast or copy had been made for John Murray himself. A cast from the original bust and a later copy in marble are in the possession of Mr. John Murray in Albemarle Street. Returning, however, to the bust itself, no one on seeing it could doubt that the bust, which belonged to Mr. Hobhouse and Lady Dorchester, and now belongs to His Majesty, is in itself a work of art of the highest merit, indicating the hand in every point of a great artist, erring only perhaps on the side of charm [PLATE III]. It may be regarded as the most important document for the portraiture of Byron which exists, every lineament being clearly marked. The rather heavy nose is not disguised and the chin is flattened at the point with the cleft in it. The ears grow into the cheek with hardly the slightest indication of a lobe, and any deviation from this detail would at once cast suspicion on any supposed portrait of the poet. The cheeks are fat and yet well proportioned. The hair is treated somewhat artificially in the pseudo-classic convention of the Canova period. The bust itself makes a lasting impression on the mind, even in the cold white marble, a charm, which is just lacking in such a copy as that possessed by Mr. Murray, which differs in some minor details. The bust is entirely in consonance with the portraits by Sanders, especially the miniature-portraits, in spite of an interval of some eight years between them. The insipidity of so much of Thorwaldsen's work is not found in this bust, even allowing for a little prettiness. It is interesting to compare this bust by Thorwaldsen with the other bust for which the poet sat at Pisa in February or March 1822. Bartolini was a successful and enterprising sculptor in the Canova manner on

business lines, much patronized by English visitors to Florence. Such good "copy" as Lord Byron was not likely to escape his notice. Byron writes to John Murray from Pisa on March 6, 1822 :—

Bartolini, the celebrated sculptor, wrote me to desire to take my bust : I consented, on condition that he also took that of the Countess Guiccioli. He has taken both, and I think it will be allowed that *Hers* is beautiful. I shall make you a present of them both, to show you that I don't bear malice, and as a compensation for the trouble and squabble you had about Thorwaldsen's. Of my own I can hardly speak, except that it is thought very like what I *now am*, which is different from what I was, of course since you saw me the sculptor is a famous one ; and as it was done by *his* own particular request, will be done well, probably.

On September 23 following Byron writes to Murray :—

The bust does not turn out a very good one, though it may be like, for aught I know, as it exactly resembles a superannuated Jesuit. I shall, therefore, not send it as I intended ; but I will send you *hers*, which is much better, and you can get a copy from Thorwaldsen's. I assure you Bartolini's is dreadful, though my mind misgives me that it is hideously like. If it is, I cannot be long for this world, for it overlooks seventy.

Murray's half-brother, Archibald Murray, R.N., who happened to see the bust at Florence, thought it a very good likeness, having just seen Lord Byron twice at Pisa. A comparison of the busts bears out both views. The bust by Bartolini is the impression of a stronger and coarser mind than Thorwaldsen's working from a coarsened form of the face which Thorwaldsen had before him. So charming is the personality of Thorwaldsen's bust that it is difficult to believe that the sitter was fresh from the orgies of Venice and the scandals of Marianna, Margarita, *e tutte quante* : whereas one could believe anything of the subject of Bartolini's bust, although the sitter had become quiet and well behaved in the leading strings of the fair Guiccioli. We may accept Byron's own view that the Bartolini bust is hideously like, is the real Byron, whereas the Thorwaldsen bust is what we would wish him to have been. Byron thought himself it was like an aged Jesuit, whereas it has rather the look of the inspired prize-fighter or toreador, of a Sandow or a Lord Welter in Henry Kingsley's "Ravenshoe", in fact of the fascinating ruffian which Byron was, or at all events affected to be.

Bartolini evidently did not do good business with the bust of Byron, which remained on his hands for several years. He made two or perhaps three versions of the bust. One was in his studio when the earl of Malmesbury paid Bartolini a visit accompanied by Countess Guiccioli, and was purchased by him and taken to England. Another version, perhaps the original, has found its way to the National Portrait Gallery, and is reproduced here [see PLATE IV]. The bust of Countess

DESCRIPTION OF PLATE III, OPPOSITE

Notes on Pictures in the Royal Collections—XXXI :—

II—The Bust of Lord Byron by Thorwaldsen.

[D, E] Version in marble (profile and full face) recently bequeathed by the late Lady Dorchester to H.M. the King.



D



E



F

NOTES ON PICTURES IN THE ROYAL COLLECTIONS XXXI
PLATE IV



NOTES ON ITALIAN MEDALS—NIX
PLATE I

SCIPIONE CLUSONA

Notes on Pictures in the Royal Collections

Guiccioli does not appear to have been sent, as Byron intended, to Murray. The further connexion between Thorwaldsen and Byron is well known. In 1829 the Byron Memorial Committee authorized Mr. Hobhouse to entrust Thorwaldsen at Rome with a commission to execute a statue of the poet to be placed in Westminster Abbey. Thorwaldsen, possessing his original study from the life, had no difficulty in carrying out the commission, which was completed in 1831 and sent to England. Two successive deans of Westminster refused the poet's statue admission to the Abbey. When offered to Trinity College, Cambridge, it

was thought inadvisable to approach the then master of the college on the subject. It was not until Dr. Whewell became master that the offer was made and accepted, and the beautiful statue installed in Wren's famous library in that college. Even this statue lacks the liveliness of the original Thorwaldsen bust, though it forms a link in the college history with the great poet, who is depicted by Sanders just at the age when he was leaving Trinity College. It is satisfactory to know that the painting by Sanders and the bust by Thorwaldsen have passed into such good and safe keeping as His Majesty's collection.

DESCRIPTION OF PLATE OPPOSITE


Notes on Pictures in the Royal Collections—XXXI—
Plate IV :—

II—The Bust of Lord Byron by Thorwaldsen.
[F] The original (?) version in marble (National Portrait Gallery).

NOTES ON ITALIAN MEDALS—XIX

BY G. F. HILL*

SCIPIONE CLUSONA

OME months ago Mr. T. Whitcombe Greene acquired, and kindly lent to me for investigation, the medal which is illustrated on PLATE I. The obverse shows the bust to left of a bearded man wearing plate armour, with a double chain round his neck. The inscription reads: SCIPIO CLVSONVS·EQVES·ET SVB VENETA REP·MILITVM PRÆFECTVS·AN ÆTA XXVII·. On the reverse is a phoenix in flames, with the inscription SIC STREPIT IGNE·MEIS QVE PENIS GAUDET ACERBIS·M·V·LIHI·. The medal measures 85 mm., and is a rather coarse casting in bronze. There is little trace of chasing, but the bird's neck has been helped out with the tool. So far as I know, this is the only specimen in existence. It is obviously Venetian work of the middle of the 16th century. The treatment of the hair and beard is particularly characteristic of the Venetian school at the time; and the reverse, with its rather small design in a spacious field, has a sort of distant echo of the style of the "Medallist of 1523," or, as we may, I think, now call him, Maffeo Olivieri.¹ As regards the date, two things

are noticeable; first that it is given in the form M·V·LIHI, where we must presumably take v to be used for 500, instead of D. The writing V^e for 500 is common enough in manuscripts, and was doubtless intended here, but the medallist has dropped the small c. Second, the man's age, which is given as 27, seems too low. Italians developed quickly, but the flesh has set about this man's face in a way that shows him to be out of the twenties. It is possible, then, that there is a mistake in the figures of the age, and we shall try our hands at emendation a little later. It is noticeable also that the lettering of this portion of the inscription differs from the rest, being slightly larger and less finished. It may have been added at a different time or by a different hand.

Unable to establish the identity of the man, I consulted Mr. Van de Put, who immediately called my attention to the painting which is illustrated on PLATE II, by kind permission of Messrs. Ehrich of New York, the owners of the picture. The

and pose. (3) The supposed affinities in lettering are superficial; the backward-leaning O, for instance, is a mere fashion of the time, and may be found in Venetian printing as early as 1477. As regards the name of the Brescian, generally known as Fra Antonio, Monsieur de Foville, before he can persuade me to accept his change of name, will have to show (1) that FRA^a is an acceptable abbreviation of Franciscus; (2) that FRA·AN^a without the addition of F would be understood by any Italian to mean Franciscus Antonii Filius; (3) that artists were in the habit of signing their work with their father's name alone instead of their own (since one of this man's most characteristic medals bears the single initial A as a signature). I may add that the probability of F. A. B.'s having been a friar is increased by the fact that a medallist, evidently trained under his influence, was a friar, and signed himself plainly "Frater Iulius Brixiensis".

DESCRIPTION OF PLATE OPPOSITE

Notes on Italian Medals—XIX—Plate I :—

Scipione Clusona.
[A] Medal of Scipione Clusona, bronze, Venetian, mid-16th cent. (85 mm.). On obverse: SCIPIO·CLVSONVS·EQVES·

ET SVB VENETA REP·MILITVM PRÆFECTVS·AN ÆTA XXVII· On reverse: SIC STREPIT IGNE·MEIS QVE PENIS GAUDET ACERBIS·M·V·LIHI· (Mr. T. Whitcombe Greene).

Notes on Italian Medals

appreciation of the picture as a work by Tintoretto must be left to more competent critics than myself. I note here only that it is signed, just under the coat-of-arms, IACOMO TENTOR FECE MDLXI, while above is the indication of age, ÆTATIS SVE XD. Mr. Van de Put had made a note of the coat-of-arms, which he had identified as belonging to Clusona or Clusoni of Verona. Crollalanza gives the coat in two forms, of which I quote only the first, since it corresponds with that on the picture. Per fesse, (1) or, a double headed eagle displayed sa., armed and membered gu., each head crowned or; (2) arg., two bends az.; and upon a fesse gu. broaching on the party-line a winged two-legged dragon (or wyvern) couchant, the tail nowed, vert.²

The indication of the man's age, XD, recalls the early chapters of Genesis. The natural interpretation is to regard it as a mistake for XL, a figure which suits the man's appearance well.

Signor Giuseppe Biadego, of the Veronese Archives, has kindly made research for documents referring to the person concerned. The only entry forthcoming at Verona tells us that in 1554 Scipione was involved in a lawsuit with one Alessandro Florio or Fiorio; the podestà of Brescia pronounced in his favour 7 xii 1554, and this judgment was confirmed at Venice 15 xii 1557.³

That the medal and the picture represent the same man, it is difficult to doubt. Apart from the general facial type, observe the way the hair grows and its soft woolly character, the shape of the nose and the high cheek-bone. The same

² This is the best that, with Mr. Van de Put's assistance, I can do in the way of translating the Italian description of the coat. He points out that the uppermost division is really a chief of the Empire. The fesse cannot really broach over the party-line without covering up parts of the charges above and below, and this it does not do. Another possible blazoning would be: Per fesse the dragon and the bends; a capo dell' Imperio.

³ Verona, *Archivio del Comune*, Ducali, Vol. P; c. 44 v. Prof. Castellani is also kindly making research in the Venetian Archives, but his results have not come to hand at the time of writing.

double chain appears in both portraits. The points of contact seem to me to be too remarkable to be merely coincidental.

But if both are portraits of Scipione Clusona, there is something very wrong in the dates on one of them. Assuming that we are right in reading XD as XL, still he who was in his fortieth year in 1561 cannot have been in his twenty-seventh in 1554. Let us assume that his fortieth year corresponded to 1561-62; we have as much right to assume that as the other alternative 1560-61. Then his thirty-second year corresponded to 1553-54. At the time, then, when the medal was made, if it was not made too late in 1554, he could be described as ÆTATIS SVAE XXXII. And anyone who has read printers' proofs knows how easy it is to read XXXII as XXVII. My suggestion is that the best way of escaping from the muddle which undeniably exists is to assume that this mistake was made by the medallist. I must admit that the man looks a good deal older than thirty-two, and that the whole structure of conjecture which I have erected rests upon the assumption that XD in the painting represents XL. But these are difficulties which do not disappear if we argue—as some of my readers have doubtless been thinking all the time—that the picture and the medal do not represent the same man. If someone will invent a satisfactory emendation of the medal-inscription which will bring the man's age up to over forty, I shall be willing to give up the identity of the two persons. But then it will also be necessary to account for the presence in Venice in 1554 and 1561 of two different members of the same family, both holding important military posts, who are extraordinarily alike in appearance. Such a contingency is, of course, quite possible, but—*entia non sunt multiplicanda præter necessitatem*.

I cannot explain the meaning of the reverse, which seems to be outside the ordinary cycle of phoenix allusions.

DESCRIPTION OF PLATE OPPOSITE

Notes on Italian Medals—XIX—Plate II:—
Scipione Clusona.

Portrait of Scipione Clusona by Tintoretto (Messrs. Ehrich, New York) inscribed ÆTATIS SVE XD and IACOMO TENTOR FECE MDLXI.

SCULPTURES OF THE PARTHENON (*continued*)

BY W. R. LETHABY

THE WEST PEDIMENT

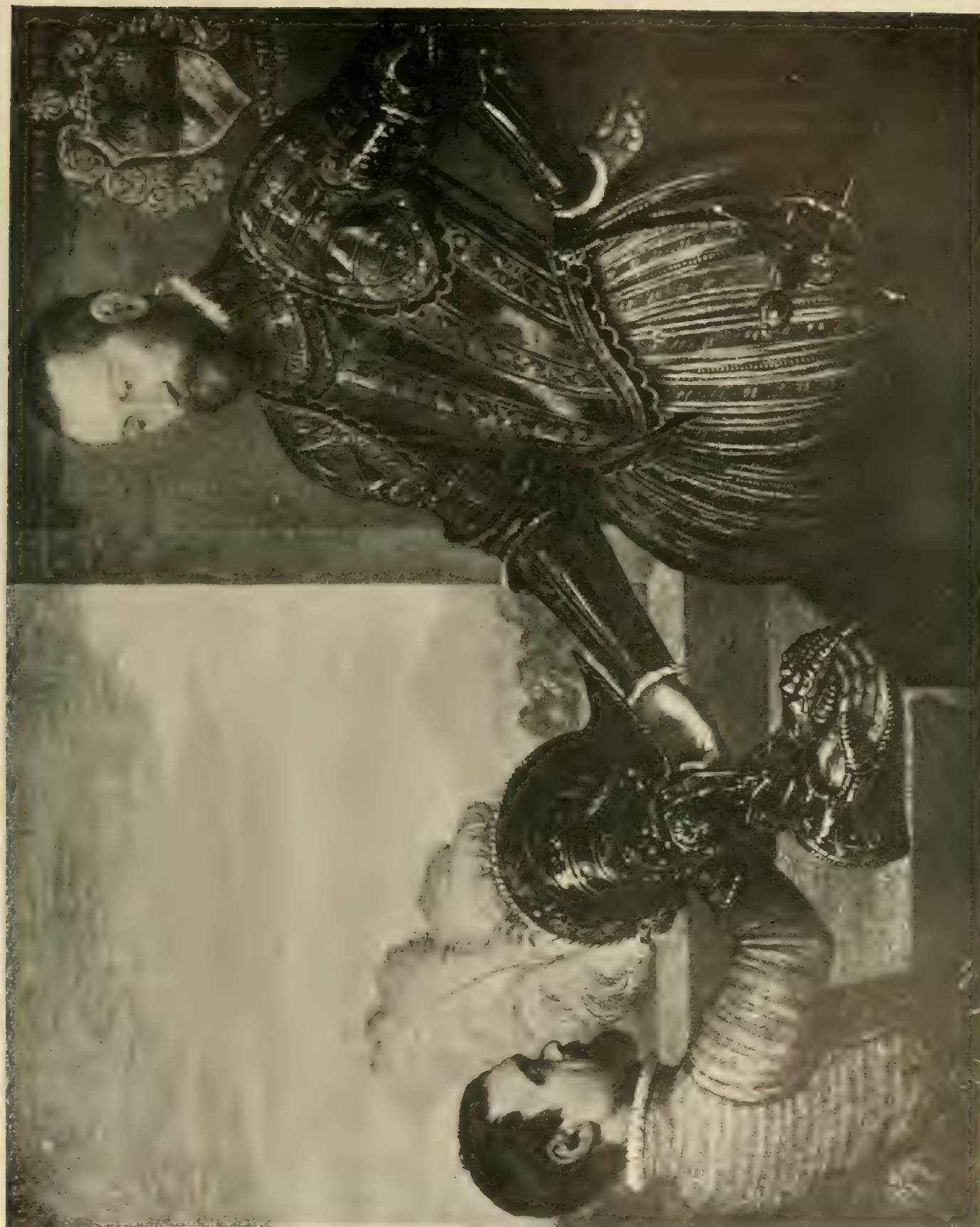


THE central action of the drama having been considered, we may turn to the groups of spectators on either hand, nearly all of whom were reclining, rising or seated.

Leake in 1821 made the first firm step in the identification of these statues by naming four of those on the left *Cecrops and his daughters*. He also—and several of the older writers agreed with him—looked for *Erechtheus* but gave this name

to the figure now best known as *Hermes*. In 1841 he pointed out that the remaining figure in the left-hand angle of the pediment and a lost companion, both beyond *Cecrops*, "were probably his successors, *Amphictyon* and *Cranaus*". Subsequently it was thought that Cockerell had been more correct in putting a female figure in the gap.¹

¹ Cockerell's drawn restoration of this pediment has never been improved upon except in a few details. Schwerzek's restoration closely resembles it and is inferior in expressing the general character.



Sculptures of the Parthenon

In 1848 Watkiss Lloyd confirmed the identification of *Cecrops* by fitting a part of a serpent to a mass on which the figure was seated. He described the result as a figure of *Cecrops* "seated or resting on a huge serpent".² No official notice was taken of his work, and it is not even referred to in the Handbook of 1853 by Vaux. Lloyd returned to the subject in 1861³ with the remark:

The application of the marble fragment was a prime restoration, authentic by simple inspection, and grievously damaging the perspicacity or the candour of those who doubt or misinterpret.

He thought that the coil ended in the head of the serpent, which would have appeared just beyond where the coil is now broken off behind the hand of *Cecrops*. In regard to this supposition Dr. Murray rightly observed:

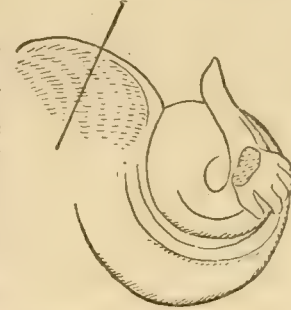
The difficulty is that *Cecrops* seems to rest his whole weight on that creature. He sits on what seems to be a continuation of its coils.⁴

While now accepting Lloyd's restoration of the serpent, the idea seems to have sprung up that, from some delicacy, the sculptor represented one who was properly "half-man half-serpent" as a man with a whole serpent, and Michaelis was therefore not content with the identification, and suggested *Asclepius*.⁵ In 1908 I pointed out that there is only half of a serpent, which grows bigger as it gets nearer the man, the coils the while getting more vertical, until the last piece disappears under the centre of the man's back, the junction being hidden by a piece of drapery disposed like a skirt. In "The Sculptures of the Parthenon" (1910) it is said that the sculptor,

if he intended to represent *Cecrops*, has made him of human shape, but so closely associated with a serpent that it needs some study to distinguish the two.

It is added that he was "leaning partly on a rock, and partly on the serpent". The thick rounded form of the big end of the serpent-coil issuing as the tail of the part-man part-serpent is here for the first time called a rock. That it should be such, however, is shown to be impossible by several considerations; the part of the serpent-coil next to the thickest in that case vanishes suddenly, it cannot pass between the man and the rounded form called a rock, for they are in contact; if the man were seated on a small rounded rock (or pebble?) he would not so carefully have arranged his drapery not to come between his body and the rock, for there would be no object in warming it; the diminution of the serpent-coil is too rapid to be terminated by anything but the tip of a tail, and if the head had been outwards the pressure of *Cecrops* would be strangling the creature as Dr. Murray said. What the sculptor intended we do not know, but as a matter of fact he has

represented a man with a great serpent's tail. Further, it is only by firmly attaching the tail that the figure certainly becomes *Cecrops*, as the author of "Sculptures of the Parthenon" practically admits. Criticism by theories as to what Pheidias would or would not have done is quite vain when we have positive facts before us; similar theories as to delicacy still prevent many people from believing that the sculptures were coloured. FIGURE 8 is a restored diagram of the serpent-tail; the larger curve is hidden by drapery, the tip of the tail behind the hand is added, the straight line indicates the axis of the body.



No simple general scheme of interpretation including the figures of both halves of the pediment was propounded until Furtwaengler argued that all the spectators were the early inhabitants of the Acropolis, who, according to the story, were the witnesses of the contest between *Athena* and *Poseidon*. He thus brought back the unities to the great drama.

The two halves of the pediment were symmetrical and similar; as on the left were *Cecrops* and his daughters, so on the right were *Erechtheus* and his daughters.⁶ The figure of *Erechtheus* has been lost from a gap exactly opposite the position occupied by *Cecrops*.

Mr. Arthur Smith did not adopt Furtwaengler's theory, but he did not maintain any other against it; indeed, he says that "there is no valid foundation" for the more traditional explanations of the right-hand half of the pediment. Further, the groups on either side of the central action are of

personages representing the general body of mythic inhabitants in whose presence takes place the creation of the tokens—a continuous company of spectators.

Collignon, however, frankly accepts the essentials of the scheme, which, indeed, is the only theory now alive. *Erechtheus* was the fourth legendary king of Athens and the tutelary divinity of the Acropolis;

he and *Cecrops* are the true eponymous heroes of Athens.

He was the son of *Atthis*, the daughter of *Cranaus*, the second king;⁷ *Erechtheus* built the first temple to *Athena* and instituted her festival. According to Furtwaengler he and *Cecrops* were honoured together in the western chamber of the old *Athena* temple. In some versions of the story these mythical kings were named as the judges of the

² Classical Museum, 1848.

³ Trans. Royal Society of Literature, Vol. VII, N.S.

⁴ Hist. of Greek Sculpture, 1884.

⁵ He was properly impelled to this view also in the search for unity. If, as was supposed, the figures on the right were gods, those on the left should be gods too.

⁶ It appears from these early stories that descent was in the female line: "the traditions of Athens speak of a time when names were derived from the mother" (A. Lang, *History of the family in Custom and Myth*).

⁷ Daremberg and Saglio.

Sculptures of the Parthenon

contest. Watkiss Lloyd cites Apollodorus as saying that Zeus appointed the gods the judges—

not as some would have it Cecrops and Cranaus nor Erechtheus.

Even the objection applies to their office of judges, not to their having been witnesses.

Three famous daughters of the king were specially associated with the Acropolis, and it is these for whom Furtwaengler finds places; there were others, however, and one of them, Procris, the wife of Cephalus, was at least as well known as they in story and was much more popular in art. Cephalus, moreover, was himself the son of Herse, one of the three daughters of Cecrops, and Cephalus too was an eponymous hero of an Athenian deme. It is one of the purposes of this paper to suggest that the two figures in the right-hand angle of the pediment were *Cephalus* and *Procris*.

To the Athenians their "patriarchs" must have been as real and fundamental as to the Jews were Noah⁸ and his three sons the "eponymous heroes" of the eastern Mediterranean; while Erechtheus was even as Abraham. Furtwaengler identified the two remotest pairs of figures once in the angles of the pediment as two of the primitive people with their wives. Sauer, however, has recently (1910) shown that the missing figure in the left-hand angle was not a woman but a crouching male something like the corresponding figure in the other angle. Of these two pairs therefore Collignon says:—

They are ancient heroes who cannot be identified with certainty . . . early inhabitants of the country.

The figure on the extreme left is the so-called *Ilissus* of the British Museum. He and his male companion were conversing like the pair of male and female figures in the right-hand angle of the pediment.

There was thus a group of three male figures in the left-hand angle, of whom the most important in dignity of place was *Cecrops*. The outer figure was, as Collignon says, a young man; the way is therefore clear for bringing back Leake's identification of the three as *Cecrops*, *Cranaus* and *Amphictyon*, the first three mythical kings of Athens. As Miss Harrison says of the mythical succession, so here on the pediment—

After Cecrops came not his son but Cranaus, then Amphictyon, then Erechtheus.⁹

The two figures on the right are a young man and a young woman conversing, and as Watkiss Lloyd remarked, "the impression of intimate relation between the pair" is conveyed. The male is rising from the ground, he momentarily rests on his right heel while he lifts his left leg, supporting himself the while with his left hand, his right arm is raised; on his back was a small hymation. This is the figure I would call *Cephalus*. The right hand

might have held his hunting-spears; and the small cloak is a characteristic of his.

Two or three scholars have felt that this Attic hero should be present in the pediments, and Furtwaengler found a place of greater dignity for him in the east pediment facing *Helios*; but this suggestion has not been accepted. Welcker long ago said the right word on this—

He [*Cephalus*] is not a being fit to look *Helios* in the face.

With the mortals of the west front it would be different, and as husband of the daughter of Erechtheus he may have been considered the "heir apparent". Hence he would come in perfectly as a fifth in the sequence of the first line of rulers and the last of the dynasty. The story of Cephalus and Procris was the most popular one of all regarding the "ere-dwellers". More than a dozen pages of Miss Harrison's "Mythology of Ancient Athens" are devoted to it. Many vases of the Pheidian epoch have paintings relating to the myth and Polygnotos painted Procris amongst the famous women in his great picture at Delphi.¹⁰ Miss Harrison illustrates a beautiful vase of about the same date as the Parthenon, which shows Procris with Erechtheus and the young man Cephalus. Still more significantly another fine vase not later in date shows the two old kings and the daughters of Cecrops all in a row and then in the middle Cephalus being carried off by Eos;¹¹ this association is difficult to understand unless the plot is the disappearance of the "heir to the crown."

It is (says Furtwaengler) precisely on vases of the Periclean period that the myth of Cephalus is specially popular.

An interesting minor point may now be mentioned. Cephalus and Procris were hunters who went to the chase at dawn. It has been observed by Miss Harrison that from the time of Pheidias it was usual to give—

To scenes of special significance a cosmic note—to make them take place at sunrise—

the battle of the gods and giants, the judgment of Paris, the presentation of Theseus to Amphitrite, and the birth of Athena on the eastern front of the Parthenon were all figured in this fashion.¹² It was obviously appropriate to make the moment of the action in the west gable an echo of that of the greater event. Furtwaengler has said:—

It was a specially apt idea of Pheidias to place a figure so well known and so dear as Cephalus was to every Athenian. . . . When the sun rose the Athenians of Pheidias's time bethought themselves of Cephalus.

If so, when they saw Cephalus "getting up" they

¹⁰ Pausanias describes her figure as "Procris daughter of Erechtheus . . . the story of how Procris was the wife of Cephalus . . . and died by his hand is famous."

¹¹ Another vase has a similar subject in which Cecrops figures on one side and Cephalus on the other (Reinach, I, 113).

¹² P. lxviii. So was the birth of Venus at Olympia. On the most beautiful Blacas vase at the B.M., Cephalus is shown hunting at sunrise. Has it been observed that Watts's picture, *The Spirit of Greek Poetry*, must have been inspired by this vase?

⁸ The Attic deluge is said to have been in the days of Cranaus.

⁹ *Ancient Athens*, xxxvii and xlvi.

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must have thought of sunrise.¹³ Further, *Procris* is covered at the back with a thick, rug-like wrap, which is turned over her legs and feet. The reclining *Ilissus* (my *Amphiclyon*) in the opposite angle has a similar large wrap which, as Mr. Arthur Smith says, "falls" from him.¹⁴ This moment of dawn explains the waking of these reclining figures, and there is a movement throughout the whole series which somehow reminds me of the Strassburg clock. Immediately in front (to the left) of the figure I call *Cephalus* is a gap which was noticed by Leake in 1841 as being the space once occupied by a figure. It is here that Furtwaengler puts *Erechtheus*, and the bringing in of the kings who came between him and *Cecrops* adds greatly to the evidence, while the placing next to him of *Cephalus* must, if accepted, complete the proof. As to the existence here of a figure corresponding to *Cecrops* it is impossible for me to have any doubt.¹⁵ It was observed by Watkiss Lloyd, without his having any theory to serve, that the female next to the gap showed

considerable liveliness of emotion. . . . The character of the drapery which appears to be drawn from the right knee by a sudden movement and the general sway of the body are incompatible with tranquillity.

These observations are explained when we notice that she is a pendant to the frightened woman clinging to *Cecrops*; it seems clear that she too must have had one to whom she turned. Lloyd also remarked on "the unusually wide interval" by which she was separated from the next existing figure on the right.

Dalton shows a fallen stone here which would well account for the missing figure. The squeezed-up position of *Cephalus*; ¹⁶ the fact that the female figure leans away from the centre towards something which is not there; the correspondence of this female figure with the one which clings to *Cecrops* on the other side of the pediment; the symmetry of the pediment at Olympia which was the prototype of the west pediment of the Parthenon; the general balance set up by supplying a figure on the right; the number of statues in each half of the pediment; these are all facts which show that a figure must have occupied the gap.¹⁷

The moment represented was dawn, *Athena* had produced her token and probably *Poseidon* had

also struck, the charioteers were dismounting from their cars, all was "quick as lightning". I have before pointed out that a blast of wind set up by *Poseidon's* stroke seems to blow from the centre of the pediment and unifies the whole composition. To the points of evidence already noted may be added these: the drapery of the woman next to the presumed *Erechtheus*, to which Watkiss Lloyd called attention, was probably wind-blown and a free end of scarf seems to have flown back from the left shoulder of *Amphitrite*. The vivacity of the sculptures was immensely—unimaginably—heightened by bronze attributes, painting and gilding. Pars' drawing of *Cecrops* shows some drill holes on his head, doubtless he and the other kings had garlands; *Athena* had earrings. *Cecrops* would have held a long wand-like sceptre, as he does on the vases; so indeed would all three kings in the left corner of the pediment. *Erechtheus* also on the right would have borne the same symbol, *Cephalus*, as we saw, probably had hunting spears, and *Procris* may also have had a spear. Thus the suggested scheme provides for a balance of accessories as well as for symmetry in the figures and harmony in the thought.

Another group has also been argued over without end: this, a woman with a nearly nude figure of smaller scale, is known by the drawings of Carrey and Dalton. Watkiss Lloyd identified a magnificent fragment at the B.M. as the right thigh of the woman.¹⁸ It shows that although the woman was deeply seated the half-reclining attitude shown by Carrey was the result of difficulties of perspective. It also proves what might be inferred from Dalton's drawing [FIGURE 9] that the nude figure could only have been resting on or against the left thigh of the woman and not fully seated across the lap. Leake in 1821 having no theory to serve interpreted the smaller figure as male,¹⁹ and this is now accepted by Collignon.



FIGURE 9

In 1903 Bruno Sauer, who is the chief expert on the pediments, identified three fragments of a male statue a little over life size as having been portions of this figure; one was part of a left leg, bent at right angles, with a small piece of attached drapery, another was a left foot about twelve inches long, and the third was a part of the breast. In "restoring" its position he argued only from the Carrey drawing. Reckoning, however, with Dalton's view and accepting the fragment of the female figure in the British Museum as part of this pair it would be

¹⁸ Quatramère had suggested the left. In the little volume of 1833 (by Ellis) it is said to have been found upon the floor of the W. pediment.

¹⁹ He made the sensible general remark that all the male figures in the pediments "are either naked, or clothed only on the lower limbs".

¹³ The Petrograd vase has Dionysos hunting, close up to the contest of Poseidon and Athena. Did not a copyist mistake a figure of Cephalus?

¹⁴ Compare the reclining *Aphrodite* of the E. pediment, who, it is agreed, was sleeping or just waking.

¹⁵ Some writers have argued that no figure has been lost from either end of the pediment. Welcker convinced himself, "in the pediment itself", that there was no room for a figure between the *Ilissus* and *Cecrops*. Dr. Murray would not accept it, but said that the gap corresponded with the other on the right. Now, however, it has been actually found, and this goes far to carry the other presumed figure with it.

¹⁶ Cockerell in his restoration spread the leg of the figure partly over the gap, but the leg exists under the body.

¹⁷ See the diagram of the general scheme in the former part of this article, FIGURE 2, p. 15.

Sculptures of the Parthenon

best to suppose that the youth supported himself more in a side-saddle position and was not fully seated on her lap.

It is difficult to understand how the figure shown by Dalton can ever have been taken for *Aphrodite*, but now that the most superb figure of the eastern pediment is understood to be that splendid goddess it is altogether impossible that the other should have been so also. Furtwaengler interpreted it as *Ion*, son of *Creusa*, daughter of *Erechtheus*.²⁰

Of the other female figure which sat next we have a large fragment in the B. M. It was observed by Watkiss Lloyd that a motion was given to her skirt "as if from a breeze". Furtwaengler identifies this figure as *Oreithyia*, the mother of the *Boreadæ*.²¹

Furtwaengler's scheme of interpretation was, as we have seen, foreshadowed by Leake; it is not open to any objection on the ground that several generations were represented at once, for "patriarchs" had a way of being long lived, and the vases, as we have seen, figured all of them together. Finally, it seems probable that the germ of the design was taken over from the old *Athena*

²⁰ Herodotus says that the Athenians had been called *Cranai*, and *Cecropidæ*, then in the time of *Erechtheus* they changed their name to *Athenians*; "and when *Ion* became their leader they were called *Ionians*", VIII, 44. See also *Vitruvius* on the founding of the great cities of *Asia Minor* by *Ion*.

²¹ The subject of *Boreas* and *Oreithyia* was very frequently figured on vases of the time of *Pheidias*. On these *Cecrops* and *Erechtheus*, and three or four other daughters of the latter appear. See *Reinach I*, 240, 305, 352.

temple, the front of which had a sculptured group of *Athena* between two king-like figures and, apparently, two immense snakes.²² It seems that the group must have represented *Athena* between *Cecrops* and *Erechtheus*.

The scheme of interpretation which has here been set out is simple and direct.²³ If the sculptures of the pediment were so composed, they must have been to the Athenian a moving piece of historical drama of which the scene was the very rock beneath his feet. To quote *Watkiss Lloyd* once more:

In the localized traditions of the Acropolis the heroines—wives and daughters of the mythic kings—are leading personages; the glory of *Creusa*, the birth of *Ion*, the heroism of the daughters of *Erechtheus*, the temptation of the daughters of *Cecrops*, and the youth of *Erechtheus* all belong to the same place.

So also it may be added does the story of the hunting of *Cephalus* and *Procris* at dawn.²⁴

(Conclusion.)

²² Miss *Jane Harrison*, *Primitive Athens*, p. 47.

²³ It may be said that *Cecrops* and his daughter are in one stone, so *Erechtheus* and his daughter should have been in one stone, and that both would have fallen together. This is an argument from symmetry, and the much stronger arguments of the same class are in favour of the existence of the figure. Besides, the most likely place for breakage in a group would be through the intervals between the two figures, and further, the upper part of the female figure was broken.

²⁴ In the little volume of 1833 which has been referred to other fragments, then numbered 310 to 315 inclusive and 338-339, are said to have been found on or under the west pediment. As there are eight smaller fragments from the pediments at the B. M. (besides *Athena's* foot), it seems that they must all be assigned to the W. A rather small nude shoulder probably belonged to the boy on the left-hand side, and a thigh which seems bigger in scale may have been part of the *Ion*.

A LITTLE KNOWN COLLECTION AT OXFORD—II BY TANCRED BORENIUS

ITALIAN painting of the periods subsequent to 15th century did not come within the scope of the late Mr. T. W. Jackson's activity as a collector to the same extent as the work of the painters of the trecento and quattrocento; yet the later development of Italian painting was nevertheless represented in his collection by a few remarkable specimens. Foremost in importance among these comes undoubtedly a little gem of Florentine early cinquecento art, a predella panel by *Franciabigio* which—as already mentioned in my previous article—has been presented by Mr. Jackson's legatees to the *Ashmolean Museum*. The picture in question [PLATE III, 1] illustrates the legend of *S. Nicholas of Tolentino*, who is seen on the right in his black habit with the emblematical star on his breast, standing with his hand raised in benediction, and surrounded by a number of people among whom he is evidently working miracles.

Mr. C. F. Bell has gone into the question of the subject of the picture, and has kindly placed at my disposal the result of his inquiry. It would seem that the artist has here represented in one single composition a number of incidents which occurred at different times and places. "Thus," to quote Mr. Bell, "the seated figure in the foreground seems to represent the crooked, deformed man mentioned in the *Acta Sanctorum* as healed by the saint; behind him and rising from the ground is a woman in a winding sheet being resuscitated from the dead; behind her is a pilgrim with a wooden leg. Seated on the ground on the left is a woman holding a swaddled baby, clearly intended for the infant which died on its way to the baptistery and was restored to life by *S. Nicholas* so that it might be received into the church." The two remaining figures—the woman to the left of the saint and the man in the foreground to the right—are probably mere spectators.

DESCRIPTION OF PLATE III, OPPOSITE

[1] *Miracles of S. Nicholas of Tolentino*. By *Franciabigio*. Size 7 by 9½ in. (17.5 by 23 cm.). *Ashmolean Museum, Oxford*.





L

A LITTLE KNOWN COLLECTION AT OXFORD
PLATE IV



K

A Little known Collection at Oxford

The picture has been included by Mr. Berenson in his list of the works of Franciabigio,¹ and there can indeed be no doubt that this is a work by that artist, so eminently characteristic of him are the scheme of colour, with very positive notes in piquant contrasts, the character of the drawing, and the very successful spacing of the whole, which is altogether free from the academic fluency of "Andrea senza errori", though naturally here as always with Franciabigio there is much to remind us of his famous contemporary and friend.

Where and when the picture was acquired by Mr. Jackson I have been unable to ascertain; the clue to its later history, afforded by a cutting from a sale catalogue pasted at the back of the panel and merely describing the subject as "The Miracles of St. Francesco" (*sic*), is not very easy to follow up. But as for the original provenance of the panel I feel little doubt that it once formed part of the composite altar-piece executed by Franciabigio rather early in his career for the chapel of S. Nicholas of Tolentino in the church of Santo Spirito at Florence. Vasari refers to it in the following passage in the "Life of Franciabigio":²

Edificossi allora in Santo Spirito di Fiorenza la cappella di San Niccola; nella quale di legno, col modello di Jacopo Sansovino, fu intagliato esso Santo tutto tondo; ed il Francia due Agnoletti, che in mezzo lo mettono, dipinse a olio in due quadri, che furono lodati; ed in due tondi fece una Nunziata; e lavorò la predella di figure piccole, di miracoli di San Niccola con tanta diligenza che merita perciò molte lodi.

The altar-piece was still intact in 1677, judging from the reference to it in Cinelli's edition of Bocchi's "Bellezze di Firenze" of that year;³ but in 1761 Richa states that all the pictures composing it had been removed to the great dormitory of the adjoining convent.⁴ Nowadays there only remain *in situ*⁵ the statue of S. Nicholas and the

two angels on each side of it by Franciabigio, one holding a book, the other a lily and the emblematical star—very charming figures, though somewhat darkened. The ultimate fate of all the other panels has been unknown up to the present. It seems, however, practically certain that the picture now in the Ashmolean Museum originally formed part of the predella of the altar-piece in question; one is led to this conclusion both by the coincidence of the subject—Franciabigio is not known on any other occasion to have painted a predella containing scenes from the life of S. Nicholas of Tolentino—and also by the style of the picture, which clearly points to a comparatively early phase of Franciabigio's activity. Where, one wonders, are the other predella panels and the *tondi* of the Annunciation still hiding?

To a much later period of Italian art belongs a very spirited little sketch in oils [PLATE IV, K] representing some mythological incident—two nude men carrying off a youth and pursued by a man in armour. The author is probably an artist of the Bolognese school of the time about 1600; there is much both in the drawing of the figures and the use of chiaroscuro with a view to producing a rich pattern of silhouetted forms that recalls the superb mythological frescoes by the Carraccis and Guercino in the Palazzo Sampieri at Bologna, of which Reynolds speaks so highly. I do not, however, feel in a position to connect the name of a definite artist with the picture.

Venetian 18th-century painting finally was represented in the Jackson collection by a little picture of *Christ in the Temple*, evidently a sketch for an altar-piece [PLATE IV, L]—a very attractive work of one of the lesser stars of the school and period. To name the painter is a matter of some difficulty at present, when we are still so far from having arrived at a clear determination of the various individualities among the group of artists of which Tiepolo is the most brilliant exponent; Giambattista Pittoni, the only one of the *dii minores* of that type who is well known at present, shows as it would seem to me a greater lightness of touch. Once that group of artists comes to be properly studied there ought to be little difficulty in settling the authorship of the present picture, as its style has quite a marked character of its own. In any case, the picture makes a very welcome addition to the interesting collection of Venetian 18th-century paintings in the Ashmolean Museum, where this particular class of work has hitherto not been represented.

¹ Berenson, *Florentine Painters*, p. 135.

² Vasari, ed. Sansoni, v, 191.

³ F. Bocchi, *Le bellezze della Città di Firenze*, ed. G. Cinelli, Florence, 1677, p. 148: [S. Spirito] "Cappella di Cino di Ser Martino, che oggi è de gl' Alessandrini, sono in questa tavola dipinti due Angioli, ed una Nunziata di mano del Franciabigio cōdiscepolo d'Andrea del Sarto, i quali sono vagamente fatti, e si ne' panneggiamenti, come nel colorito, ed in ogni lor parte son degni di stima".

⁴ G. Richa, *Notizie istoriche delle chiese fiorentine*, Vol. ix (1761), p. 21: "La terza Cappella era della Vacchia inoggi passata negli Alessandrini: Sull' Altare in un Tabernacolo si tiene coperta una Statua di S. Niccolò scolpita da Iacopo Sansovino, e la Tavola era di Franciabigio, che con bei panneggiamenti e vago colorito fecevi una Nunziata con certe istoriette di alcune Figure piccole, e due Angiolini, che inoggi è nel gran Dormitorio".

⁵ The chapel is the third on the right as one enters the church.

DESCRIPTION OF PLATE IV, OPPOSITE

[K] Mythological subject. Bolognese school, c. 1600. Size 18½ by 14 in. (46 by 35.5 cm.). Jackson collection, Oxford.

[L] *Christ in the Temple*. Venetian school, 18th century. Size 35½ by 19½ in. (89 by 49.7 cm.). Ashmolean Museum, Oxford.

THE ANCESTRY OF ALBRECHT DÜRER

BY F. HAVERFIELD

ALBERT DÜRER put on record¹ that his forbears dwelt in a Hungarian village called Eytas, near the little town of Gyula, and there made their living by breeding and dealing in horses and cattle; from Eytas his grandfather, Antony, while yet a lad, removed to Gyula and became a goldsmith; at Gyula he married his wife, Elisabeth, and had children; one of these, born in 1427, Albert by name, goldsmith by trade, migrated to Nuremberg, and became the father of the painter.

Eytas has been identified with a village called Ajtós, now extinct but traceable in documents, which was situated in the "county" of Békés, near the Gyula, which—to distinguish it from other places of the name—is sometimes styled Békés-Gyula. In the country round it horses and cattle are still extensively reared, while a branch of the Körös, which flows past it, washes down gold enough from the western hills of Transylvania to encourage the goldsmith's art. If, as is generally held, the painter's own early training in goldwork helped in the development of his style, some credit is due to the geology of the land from which his father came.

Thausing states in an airy way² that Ajtós was doubtless a German colony. For this he seems to have no better reason than that he himself was a German. Though many have repeated the assertion, it is pure fiction; later writers have tended to doubt it, and have made other suggestions. As *ajtó* is a common Hungarian word for door, the name Dürer has been called a German translation of it, as if it had been Thürer; while, as there seems to have been a noble Hungarian family, Ajtószy, connected with the village, it has also been thought that the painter was sprung from that stock. Neither theory is very satisfactory, and the latest biographer of the Dürers—in Thieme's admirable "Künstler-lexikon", 1914—leaves the origin of the family altogether uncertain. Others have argued that the family was anyhow of Hungarian race.

One fact which Thieme's contributor has omitted seems to tell against Thausing and for a Magyar origin. In his learned work on the German settlements in the Carpathian lands, the Czernowitz professor, R. F. Kaindl, has set forth with great minuteness, and with great enthusiasm for the German race and its achievements, all that is known of German settlements in Hungary.³ There

were, of course, many such settlements in the Middle Ages. But the region of Gyula, and indeed the counties of Békés and Bihar generally, attracted few Germans. There was, before 1241, a settlement on or near the Körös, somewhere on the road from Nagy-varad (Grosswardein) to Csanad, but it was wiped out by the Mongols. There was much later a settlement at Gyula itself, hence sometimes called Nemet-Gyula (that is, Deutsch-Gyula), but this dates from after 1719. From Ajtós no German settlement of any date is recorded, and the district as a whole seems purely Magyar. There were, of course, Germans at Nagy-varad, but that was forty miles and more away. Moreover, the occupation of the family, rearing horses and cattle, suits Magyars better than Germans; the work of the German settlers in Hungary, outside of the towns, has been to introduce agriculture in place of half-nomad, pastoral life.

Some evidence might perhaps be drawn from names. (1) The name Dürer does not seem to be German. The spelling Thürer, which does occasionally occur (as Mr. Holmes tells me, Pirkheimer wrote in a letter of 1504 "Turer te salutat")⁴ seems to be merely an attempt to explain Dürer in German, and the "coat-of-arms" on the back of the Uffizi picture (a golden door on a red ground) and on the woodcut B. 160, may be the same. Such quasi-etymological adaptations of names were common in the 15th and 16th centuries. No real proof has yet been produced that members of the Dürer family were ever regularly called anything but Dürer. Again, (2) the Christian names of Antony and his wife, Elisabeth, and his children, Albert, Ladislaus, John, and Katharine, are not distinctively German, but were apparently common in 15th-century Hungary. Ladislaus (László) is not German at all, but Magyar and Polish. Elisabeth is also Hungarian; one of the name was daughter and heiress of Ludovic the Great, king of Hungary, and her daughter, also Elisabeth, was betrothed in 1411 to Albert of Austria, who succeeded to the Hungarian crown; their child, Ladislaus Postumus, was the sixth of that name to rule in Hungary. It is perhaps also to be noted that, as the painter records, his cousin Niklas, son to his uncle Ladislaus, was known in Cologne, where he settled, as Niklas the Hungarian. The most natural interpretation of that is that he was not of German blood.

¹ Conveniently quoted in Sir M. W. Conway's *Literary Remains of Albrecht Dürer*, p. 34.

² Thausing's *Life of Dürer* (English translation), I, 39.

³ R. F. Kaindl, *Die Deutschen in den Karpathenländern* (Gotha, 1907), II, 178. Dr. Kaindl does not himself touch on the nationality of the Dürer family.

⁴ The inscriptions on the portraits of the elder Albert Dürer, the painter's father, in the National Gallery and Sion House, bear the spelling Thürer. But I understand that in the first case the inscription is much later than the portrait, and in the second case both portrait and inscription are copied from the National Gallery picture.

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ANCIENT AND MEDIEVAL ARCHITECTURE OF INDIA: A Study of Indo-Aryan Civilization; by E. B. HAVELL; with 176 illust. and map. (Murray.) 30s. net.

This lavishly illustrated volume deals with Indian architecture, chiefly before 1000 A.D., from a point of view at once political, sociological and archaeological. In the latter domain it is clearly shown that the classifications of Fergusson need drastic revision, for the styles of Indian building are not sectarian, but represent a logical evolution adapted to the requirements of local and prevailing cults. Above all, it is pointed out very truly that the design and decoration of the Indian temples constitute a vernacular hieratic language in which are interpreted the fundamental conceptions of Indian theology. It is, however, often extremely difficult to follow Mr. Havell's reading of these symbols, for these readings are based on the appearance of the actual works, rather than upon the technical literature. But there is considerable danger in such a method on account of its essentially subjective character; and in any case it is very difficult to prove or disprove any theory based entirely upon form-suggestions. Mr. Havell claims to correct the archaeologists upon many points; but amongst many poetical suggestions, we find but little rigorous proof. Thus, the inner curve of the *cailya*-window is called a lotus-leaf arch, the outer a pipal-leaf arch, without a shadow of proof of derivation; and the window itself is also described as a sun-window, whence Vishnu is supposed to watch for Sṛī, who is identified, perhaps correctly, with Ushas, the maiden of the dawn. The *sikhara* is defined as a Vishnu symbol, the *stūpa* as Saiva; and this leads to an extraordinary paradox in the description of a temple (Plate xxxi) containing a *lingam* and Nandi, the symbols of Siva, as a Vishnu temple; notwithstanding Mr. Havell states (p. 43) "It is the image for which the shrine is built which determines the form of the latter"; there seems to be a contradiction here, however carefully we "distinguish between a Vishnu temple as a symbol and a Vaishnava temple belonging to a Vaishnava sect". The Elephanta Trimūrti is reinterpreted. It is rightly, I think, pointed out that the central face represents Vishnu and modern Indian craftsmen so understand it) but there is nothing to show that the right hand face represents Pārvatī; the lotus may perfectly well stand for Brahmā. Mr. Havell persists in making Brahmā, Vishnu and Siva respectively *sāttvic*, *rājasic* and *tāmasic* forms; but this is contrary to all Indian tradition, which logically represents Brahmā as *rājasic* on account of his creative activity, and Vishnu, the Sustainer, as *sāttvic*. I do not understand how Mr. Havell distinguishes Sakti from Prakṛiti (p. 162) nor how Puruṣa can cause Prakṛiti to take form as the Trimūrti—the reverse would be more nearly true. These matters may not appear to have a direct bearing upon architecture; but where, as in India, art and theology are inseparably associated, it is very important to start from a

literally correct statement of theological formulæ. However, I fully agree with Mr. Havell that "the blunder of dating the history of Hindu temples from about the 7th century A.D., instead of from the earliest origins of Indian religious building, has put archaeological research on the wrong tack ever since it was accepted as a truism on Fergusson's authority". The strength of Mr. Havell's position lies in his constant effort to trace back the forms of Indian art to still-operating conditions of life and thought, of which it is the expression—as he rightly reiterates, this relation is more important than any discussion of "influences" or borrowed formulæ—and above all, in his insistence upon the political and social significance of craftsmanship. Like Sir George Birdwood, he thinks that England could grant India "no greater boon than the restoration or reconstruction of her ancient Aryan constitution". India is not yet industrialized; and wise leading would seek to preserve there many things to which the European Post-Industrialist would be only too glad to return. Unfortunately, both English educational influences and Young Indian tendencies are almost entirely in the direction of further industrialization, to the neglect of indigenous arts. Under these conditions, the process of "civilizing India" is essentially a process of destruction: what will happen when traditional culture—"local associations and hereditary skill"—have been finally and successfully eradicated? The question may well be asked; for there often exists a close connexion between æsthetic and political anarchy.

A. K. C.

TAPESTRY WEAVING IN ENGLAND; by W. G. THOMSON; many illust. London ("Library of Decorative Art", III, Batsford), £1 10s.

Mr. Thomson is well qualified to write on the subject of English tapestry. He has been for many years a diligent and painstaking student of the subject, and has spent many laborious hours at the Record Office and elsewhere. Every published document, every accessible inventory, have been ransacked, as this volume shows. There is a liberal number of illustrations, which add much to its interest. It is when we collate these with the text that misgivings arise. Mr. Thomson is so full of his subject that he omits to tell us whether he really thinks that all the tapestries illustrated are actually English. Does he wish us to believe, for example, that the Duke of Rutland's tapestry with the Royal arms of England (fig. 3), and another armorial tapestry with the arms of the Earl of Leicester (fig. 9) were woven in this country? Perhaps he does not. Let us turn to fig. 6—a floral tapestry lately sold in America. Here Mr. Thomson is convinced. He recognizes the flowers of the English hedgerows; but he will also find them on a tapestry in the Imperial collections at Vienna, with the arms of the Emperor Charles V superimposed on the floral background, and the mark of Pannemaker of Brussels in the selvedge. Another panel, in the

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possession of Mr. Henry Howard, reproduces exactly the central group of flowers in fig. 6. But Mr. Howard's panel has two medallions among the flowers, one enclosing a representation of the Assumption of the Virgin, and the other a figure of S. Augustine of Hippo, and is almost certainly not English. The wonderful heraldic panel of the Elizabethan period at Chawton Manor (fig. 8) is described as "the greatest achievement of tapestry-weaving in England". So it would be if it were English. The technique is marvellous, and there are about twenty-five warps to the inch. This panel could not have been made by the weavers of the maps, and we ought not to forget that the tapestries made for the House of Lords, celebrating the defeat of the Armada, were woven in the Low Countries. Let us take one more instance—the tapestry with the pergola in the Sanctuary at Westminster (fig. 22). Is this English? We should like to think so, but it is very doubtful. It is only fair to bring these points forward. The subject is one about which little is known. Mr. Thomson has added a good deal to our knowledge, and he is the last person in the world who would wish to mislead the unwary.

J. K.

ÆGEAN ARCHAEOLOGY: An introduction to the archaeology of pre-historic Greece; by H. R. HALL; many illust. and map. (Lee Warner.) 12s. 6d.

This book is intended to introduce those interested in art and archaeology to pre-historic Greek archaeology, especially that of the Cretan and Mycenaean civilization. The uninitiated will obtain from it an excellent idea of that wonderful Cretan art which was the ancestor of classical Greek art, and was as original and naturalistic as the latter was academic and conventional. Mr. Hall's name in itself is sufficient guarantee that this introduction is sound, scholarly and up to date, but the author's own great knowledge of the subject makes him forget at times that the general reader is neither a trained archaeologist nor a Greek scholar. Greek words are used when English words would have been better, for instance, on p. 155 "columnar" should have been written for *ἀγαλμα*-like, and *λειτουργία* on p. 156 and *γαλόπετρας* on p. 206 all need further explanation. The style is nervous and suffers from the inevitable compression, but it was hardly necessary to begin so many sentences with "and". Phrases such as "Two figures of a man, seated, and one playing the double flute, the other the harp, are unique", on p. 200, and "Their descendants remained true to the method, and not we find the Egyptian style of distempering adopted for a change", on p. 179, are not very clear. The expression "Late Date" on p. 113 used both of the houses at Olympia, which are hardly neolithic, and in Thessaly seems likely to lead to confusion in the reader's mind. The illustrations are plentiful and good, particularly those of the vases and other works of art, but a few of the views are not of much use even to an

archæologist, e.g., Pls. III, IV, VI (1) and X (2). In the main Mr. Hall's sketch is good and trustworthy; he, however, seems inclined to follow the Germans rather than Sir Arthur Evans in a tendency to combine the first and second late Minoan periods. He regards the Kakovatos vases as Cretan; he puts the rococo miniature frescoes apparently to the third middle Minoan period, and he fails to cite the boar's tusks once sewn on to leather caps as a protection from Spata and Menidi. He rightly warns his readers against the heretical tendencies of Reisinger, but seems to approve of Fimmen's chronological system, which according to one critic is "based on anachronisms". Inaugural dissertations compiled in seminars at a distance from the objects are not always infallible. Neither for ancient nor for modern Greek has Mr. Hall a consistent system of transliteration; he writes "Klytaimnestra", but "Atridæ", and "Chalandriane", but "Dimini". There are some misprints in the accents on Greek words, e.g., *Enkómi*, *αὐλῆ*, *Ἐφήμερις* and *θήρων*. It is perhaps pedantic to quibble at what are after all minor faults in a good text-book, but Mr. Hall is a scholar, and accuracy and clearness are all-important in a text-book so that there should be nothing to cause the weaker brethren to stumble. It is, however, exceedingly difficult to compile an archaeological text-book, more especially on any branch of pre-historic archaeology, but Mr. Hall has acquitted himself well.

A. J. B. W.

CORNELIS FLORIS und die Florisdekoration; von ROBERT HEDICKE. Berlin (Bard). [Vol. I (Text), pp. xvi, 427. Vol. II, 50 large collotype plates in portfolio.]

Cornelis Floris, or, as he is commonly known, Cornelis de Vriendt, was one of the most striking figures of the renaissance in northern Europe, and he was typical of his age in his extraordinary versatility. He was born in Antwerp in 1514, so far as can be ascertained, and he died on October 20, 1575. After becoming a qualified member of the Lucasgilde in Antwerp, he seems to have travelled in Italy with his brother Frans between the years 1540 and 1544. Frans was four or five years his junior and partially educated by him, then trained as a painter by Lambert Lombard at Liège. In this Italian town Cornelis undoubtedly absorbed, from close study of the work of Michelangelo and Vasari, that taste for baroque design so strongly marked in his architecture and in his sculpture. The other details of his life are unimportant, save that his daughter Susanna married Frans Pourbus the painter, who was also a pupil of his brother Frans. Of his larger works the most noteworthy are the Rathhaus (1561-65) and the Hanseatenhaus (1564-68) at Antwerp, the latter having been destroyed by fire in 1893. The well-known Rathhaus, with its great central gable, has a frontage of 276 feet and a height of 100 feet. The Hanseatenhaus was a very large though less pretending building. The detail of the Rathhaus, and especially of the central

portion, is suffused with the spirit of baroque, and the central tower of the Hanseatenhaus is in the same style. Between the years 1566 and 1569 he prepared a very interesting design for the Royal Exchange in London at the request of Thomas Gresham. This scheme was simple and dignified, the buildings being grouped round a colonnaded courtyard, and the chief point of interest was the graceful tower. The "Schifferhaus" at Antwerp is also his work, and differs little from contemporary gabled town-houses elsewhere. The two large seated female figures are finely placed and sculptured, but the effect is not improved by horizontal joints in the masonry, cutting violently across breasts, thighs, and ankles. It is an abrupt change from these works to the tabernacle (1550-52) in the little church of Léau near Louvain, where renaissance statues and details are so cleverly arranged as to produce the effect of flamboyant Gothic at a short distance. Very different again are the two beautiful wood-screens of Tournai and of Herzogenbosch, the latter now in the Victoria and Albert Museum at South Kensington. Those compositions in black and white marble are very characteristic of Belgium, and Cornelis excelled in this branch of his craft. But his most numerous works were tombs and mural monuments, in which he showed great skill in design, a mastery of marble, and all the passion for the human form inculcated by Michelangelo. All through Prussia, Mecklenburg, Schleswig, Holland and Belgium one finds these scattered testimonies to his ability. Finally he attained a great reputation as a draughtsman and as an engraver, revelling in the grotesque. All these varied aspects of his work are dealt with very fully and critically by Herr Hedicke in his exhaustive study, and the accompanying portfolio of plates displays technical excellence in photography and reproduction.

M. S. B.

(1) AMERICAN MASTERS OF PAINTING, illustrated with examples of their work; (2) HOW TO STUDY THE OLD MASTERS; (3) HOW TO STUDY THE MODERN MASTERS: by CHARLES H. CAFFIN. (1) (Grant Richards), 4s.; (2) (3) (Hodder & Stoughton), 6s. each.

Mr. Charles H. Caffin is, we believe, of English origin, although he is a professor of fine arts in the United States, and one of the exponents thereof in the new world. Mr. Caffin is already known as an author, his writings on art-history and art-criticism being based presumably upon lectures delivered in the discharge of his duties. The prolific output of such writings by Mr. Caffin might at first lead to the impression that the writer is superficial and too rapid in his method of production. This is, however, not the case, for Mr. Caffin, without being lengthy on any subject, is always suggestive, if not always entirely convincing. In his work on "American Masters of Painting" he is evidently desirous to prove that there is an American school, as distinct from a French, or British, or Russian school of painting.

We think, however, that he has not succeeded in proving this. Of the thirteen painters selected, three, Whistler, Sargent, and Abbey, if actually American by birth, are sufficiently cosmopolitan to render it doubtful as to which flag they should be ranged under. Even La Farge is revealed by Mr. Caffin to be rather an artist working in America than the representative of a special American school. At the same time Mr. Caffin is able to show that there are painters in America, such as Winslow Homer and Homer D. Martin, who have shown themselves capable of striking out a line of their own not based entirely on Paris, London, or Düsseldorf. It may be doubted if the true inwardness of the American character is such as can find a vent for its own expression through the fine arts. In view of the evident wish to show that America has not been sterile in painting, Mr. Caffin has introduced into his selection that excellent Scottish painter, Gilbert Stuart. Stuart was certainly one of the best, if not actually the best, of the portrait-painters who worked in the United States in the earlier days of their existence. He can hardly, however, be ranked as an American painter, and if Mr. Caffin includes Stuart, why does he neglect John Singleton Copley? Turning to Mr. Caffin's other books, the two volumes together contain a bird's-eye view, as it were, of painting from Cimabue to Matisse. We do not feel certain that this point of view, or rapid succession of points, is quite the best way of teaching students how to look at pictures, but we find Mr. Caffin's short essays full of suggestions, which must prove very useful to any student who takes advantage of such help. On the whole we are disposed to admit that such a rapid survey of the history of painting, with so competent a guide as Mr. Caffin, may be the best preparation both for those students who wish to devote themselves later on seriously to the study of the fine arts, and for those who wish without undue effort to be trained to appreciate, even in cases where they may fail to find for themselves any pleasurable emotion. Mr. Caffin has a wide range of sympathy, and we have read many of his remarks both on the old and on modern painters with interest and profit. We can therefore recommend these two volumes, as good text books for training the mind to form its own judgment.

L. C.

IMPERIALISM AND PATRIOTISM AND THE EUROPEAN CRISIS; by SYDNEY HUMPHRIES. (A. and C. Black), n.p.

This is a pamphlet printed on imitation hand-made paper and produced as a double foolscap quarto in boards. It consists of a preface; a passage from Bacon's essay on "The True Greatness of Kingdoms"; an introduction containing the order of William IV that official records of notable achievements of the British army should be preserved, and histories of the different regiments published; the pamphlet proper; then, in part 2, a scene from Hamlet; and, in part 3, various

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documents relating to the war—messages from the King to the army, the dominions, and India; instructions of Lord Kitchener; foreign office documents, &c. The whole comprises xxvj and 56 pages, of which the pamphlet, "Imperialism and Patriotism", takes 24. The only part of the letterpress which comes within our scope is a suggestion made on pp. 19 and 20 for a naval and military picture gallery, to contain pictures of naval and military subjects; portraits of admirals, generals and heroes of both services; busts and statues to be gathered under one roof; replicas of works in foreign galleries to be executed by the best artists—the whole to be arranged chronologically. In addition it is suggested that the best artists and sculptors should be commissioned to execute the portraits of living officers of distinction. No doubt such a scheme would be warmly welcomed by the "best artists and sculptors", especially if not only the portraits but also the replicas were entrusted to natural born British subjects. The gallery too would be an interesting adjunct to the United Service institution, but we hardly think that, so far as original works are concerned, the scheme would meet with the hearty approval of the director of the National Portrait gallery! The initial letters, originally designed for the Sydney edition of Bacon's essays, and the device of a ship on the title page and cover are exact facsimile reproductions of drawings by Mr. A. Turbayne. The arms of Francis Bacon Viscount St. Albans

are reproduced; and the frontispiece is a full-page reproduction of an heraldic achievement, presumably the author's. The work is exceedingly well printed by Messrs. R. and R. Clark, of Edinburgh, whose colophon ends, as the heraldic imprint of Messrs. Black begins, the book, of which five hundred copies have been printed. It will hardly appeal to a large number of book buyers; but more than would otherwise do so may be induced to purchase it by the consideration that the profits are to be devoted to the Red Cross society.

E. B.

THE TRACK OF THE WAR; by R. SCOTLAND LIDDELL, with special notes by CAPTAIN ALBERT DE KEERSMAECKER, of Belgium (illust.). (Simpkin, Marshall.) 6s.

This interesting book will be very popular just now. It is, however, outside the scope of this magazine, the chapter on "The Art Treasures of Malines", dealt with by Captain de Keersmaecker himself in the December number, excepted. The account of how Captain de Keersmaecker and the author were nearly shot for not giving the password audibly, and then abused for shouting it, show some of the many risks run by them. The good illustrations include a most interesting photograph, which I have not seen before, of the proclamation by General von Emmich at Liège (the accent is wrongly placed), regretting the "necessity" for violating Belgian neutrality. Commendable also are the account of the Naval Brigade and Mr. Churchill in Antwerp, and the excellent map.

REPORT OF THE NATIONAL GALLERY COMMITTEE

BLUE books, except to those of romantic and picturesque temperament such as Mr. and Mrs. Sidney Webb, are not as a rule exhilarating forms of literature, though they have afforded a medium through which Matthew Arnold, when Inspector of Schools, once expressed himself. But the report of the National Gallery Committee (appointed in 1911) which has just reached us contains some of the best reading to be found outside the columns of the newspapers. The subject is one of absorbing interest at least to all who are concerned about the preservation of works of art in this country or for the best administration of the national collections. Before going to press we have only time to glance at the valuable findings of Earl Curzon (chairman) and his colleagues, Sir Edgar Vincent (now Lord D'Abernon), Mr. R. H. Benson and Sir Charles Holroyd. Detailed examination of the report and the evidence of the various witnesses must be postponed to our next issue. If readers, however, procure copies for themselves, they can form their own opinion on the drastic reforms recommended by the report. We have perfect confidence that it will accord with our own. Amid the indiscretion of witnesses and in the daring suggestions advanced

by the committee itself in this official document, there may be relished a pleasant contrast to the severe reticence characterizing official utterances in regard to another art, for the moment more conspicuous than that which is usually called Fine.

It will, of course, be urged that this is not the moment for the Government to contemplate changes in the maintenance and administration of the Public Museums and Galleries, particularly where a readjustment of finances is involved. From this view we entirely dissent. If the actual operation of financial reforms must be temporarily postponed, the general principles might be adopted and adapted for the immediate future. Moreover, it cannot be insisted upon too often that many of the others involve no expense whatever to the nation or the Treasury, particularly those referring to the Trusteeship of the National and Tate Galleries. These could be made operative at once, for, fortunately, no political consideration need interfere with their realization at any time. If Mr. Lloyd George can hardly fail to look with favour on the proposal to tax auction sales which have hitherto escaped his notice, there is some piquancy in the circumstance that the idea is recommended by so staunch a Tory as Lord

Report of the National Gallery Committee

Curzon. All owners of valuable objects will welcome the further relief which they or their heirs would enjoy if these recommendations are accepted. The many lovers of the National Gallery and British Museum will endorse the first practical proposals for retaining in this country the few important ancient works of art remaining in private hands. The critics who clamoured for a gallery of modern Continental art will find here all their complaints echoed with a sympathetic remedy. The living English artist will rejoice if the Tate Gallery—that Cinderella of museums—is endowed with new and independent fairy godmothers. Indeed, whatever criticisms may greet the findings of the committee, there can be but one feeling of satisfaction after the perusal of so brilliant a report, and a deep sense of gratitude to the members, but more particularly to Mr. Robert Witt, the secretary, “whose services have been given to us voluntarily in the public interest”. It is interesting to remember that Mr. Witt’s admirable little volume, “The Nation and its Art Treasures”, was the immediate cause of the committee being appointed. Indeed, a re-perusal of that book will help to a better understanding of the report and the urgent need of the reforms it advocates. The recommendations of the committee are summarized as follows on page 36 of the report:—

I. That it is inadvisable to legislate on the lines of the Italian law for the restriction or prohibition of the export of works of art from this country.

II. That it is inadvisable to place an export duty on pictures or works of art leaving this country.

III. That it is inadvisable to impose a stamp duty on sales of works of art in this country.

IV. That H.M. Government be requested to increase the ordinary annual Parliamentary grant to the Trustees of the National Gallery from £5,000 to not less than £25,000, and that the Trustees be not required to return any unspent balances at the end of the year.

V. That notwithstanding such increased grant, if made, the Trustees would not be justified in giving a pledge never to apply to the Treasury for extraordinary aid; but, on the contrary, that in the case of a limited number of masterpieces (many of which could now be named to the Government), an extraordinary grant or grants may from time to time be required in the future, as they have been in the past, in order to save such masterpiece or masterpieces from being lost to the nation.

VI. That in the event of H.M. Government being unable or unwilling to make the suggested additional grant either in whole or in part, the following financial expedients be commended to their attention:—

(a) That a tax be placed upon the gross proceeds of sales of works of art by public auction in excess of a fixed amount for the individual sale—such tax to be paid to the Treasury by the auctioneer and the incidence of taxation be carefully considered so that the burden shall not be shifted on to the seller; and that the proceeds of such tax be added to the grants available for purchase by the various national museums and galleries in proportion as the proceeds are derived from the sale of pictures, water-colours, and drawings on the one hand, or other works of art on the other.

(b) That the proceeds of all death duties paid upon works of art be separately kept and recorded; and that they be added to the purchasing funds of the various national museums and galleries,

(c) That all receipts from (a) the sale of, and royalties on, catalogues and photographs, and (b) admission fees in the National and Tate Galleries, be credited to the funds of the Trustees and become available for the purchase of pictures for the nation.

VII. That every possible assistance and encouragement in the manner indicated in this Report be given to the National Art-Collections Fund.

VIII. That steps be taken to constitute a society of “Friends of Art” on the general lines advocated in Lord Curzon’s Memorandum [see Appendix II].

IX. That it is not desirable to draw up an official or public register of works of art in this country or to legislate in order to compel their owners to grant rights of pre-emption or option to the nation, or otherwise to restrict the free enjoyment and disposition of such works.

X. That the Trustees and Director of the National Gallery shall undertake the task of approaching confidentially the owners of collections containing pictures which they consider either essential or highly desirable for the nation, and shall endeavour by private negotiation to obtain the offer of the refusal of such pictures for the nation.

XI. That in return for such offer, or in the event of the sale to the nation of the objects in question, such privileges or concessions be made by the Government to the owner as may be found practicable.

XII. That in the case of sale to the nation, the proceeds of the sale shall be exempted from aggregation for the purpose of estate duty on the death of the seller.

XIII. That the question of revising the Finance Acts, of 1894, 1896, and 1910, in so far as they deal with works of art, be commended to H.M. Government with a view to obtaining for the nation certain advantages in return for the exemptions granted.

XIV. That steps be taken to carry out the recommendations, with regard to pictures and drawings, of the Departmental Committee appointed by the President of the Board of Education in 1908 to draw up a plan for the rearrangement of the Victoria and Albert Museum.

XV. That as recommended by that Committee, the oil-paintings in the Victoria and Albert Museum be, as far as possible, transferred to the Trustees of the National Gallery, and that where this is not possible, the difficulty be met by an extended policy of loans, the Victoria and Albert Museum only retaining such collection of oil-paintings in the future as may be required for the illustration of decorative art.

XVI. That, while the British Museum and the Victoria and Albert Museum shall retain such water-colours as are required for their respective purposes (in the former case the illustration of the methods of artists, and in the latter case the illustration of decorative art), an attempt be made to co-ordinate the National Collection of water-colours, and to provide for a permanent exhibition of this characteristic branch of British art by the erection of a gallery specially devoted to this purpose, the majority of the water-colours being stored in it under a Print Room system, and temporary exhibitions of specially selected pictures being always on view. Contributions to these exhibitions should be made by the various National Galleries or Collections.

XVII. That with a view to the formation of such a gallery, the duty of purchasing water-colours for the nation shall (except in so far as it is exercised for the above-named objects by the authorities of the British Museum and the Victoria and Albert Museum) devolve in future upon the Trustees of the Tate Gallery out of funds to be provided for the purpose.

XVIII. That the formation of a gallery of modern foreign pictures and sculpture, including in such term works produced since 1850, is a matter of urgent importance.

XIX. That the nucleus of such a gallery be provided by the pictures and sculptures in the National Gallery and in the Victoria and Albert Museum respectively.

XX. That the object to be kept in view for the Tate Gallery shall be its gradual conversion into a gallery of British art (and not exclusively modern British art), the National Gallery continuing to exhibit the acknowledged masterpieces of the British school alongside of the master-

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pieces of foreign schools, but the remaining British pictures being transferred by degrees to the Tate Gallery. On the other hand, there should be transferred from time to time from the Tate Gallery to the National Gallery such pictures as have won recognition as masterpieces.

XXI. That this object is incapable of attainment so long as the pictures purchased under the Chantrey Bequest are hung indiscriminately on the walls of the Tate Gallery.

XXII. That legislation be undertaken in order to place the Chantrey Bequest on a sound footing and to vest its administration in the Trustees of the Tate Gallery.

XXIII. That with a view to such legislation the Trustees of the National Gallery shall notify the Treasury and those responsible for the administration of the Chantrey Bequest, that they are not in future prepared to accept pictures (or sculpture) in the selection of which they have had no voice, but for which, irrespective of merit, they are nevertheless expected to provide accommodation.

XXIV. That, failing such legislation, the Trustees shall exercise in a more efficacious manner their existing rights of storage and loan, with a view to withdrawing from permanent exhibition such works as are unworthy of that honour, and to converting the Tate Gallery into a truly representative British Collection.

XXV. That the administration of the Tate Gallery be transferred to a new Board of Trustees, such Board to be constituted partly by the Trustees of the National Gallery from their own number, including the Director of the National Gallery, partly from other persons appointed for their special interest in, or knowledge of, modern art; that the Keeper of the Tate Gallery be appointed its Director, and that meetings of the Board be held at the Tate Gallery.

XXVI. That, unless the income from the Chantrey Bequest can be placed at the disposal of the new Board, an annual grant be made to it from the enhanced grant proposed to be made by H.M. Government to the National Gallery as a whole.

XXVII. That the policy of nominating expert persons, with advisory powers only, to assist the Trustees and Directors of the National and the Tate Galleries in cases where they may require such assistance be seriously considered.

XXVIII. That the staffs of the National and Tate Galleries be reorganized on the general lines suggested in the Report [p. 30].

XXIX. That a form of bequest, as suggested in this Report [p. 33], be recommended to future benefactors of the National Collections.

XXX. That the principle of storage be accepted as a cardinal principle on which the National and Tate Galleries shall be administered, and that all pictures which for reason of space or otherwise it is not considered desirable to exhibit permanently, shall be stored in the basements in such way as to be easily accessible to students, and for purposes either of loan or of temporary exhibition.

XXXI. That the system of loans of pictures by the National and Tate Galleries, for which provision is already made by law, be applied on a greatly extended scale, in order to encourage provincial and colonial galleries and to raise the standard of art education among the people.

XXXII. That the existing powers of loan, which are at present confined to the United Kingdom, be extended by legislation to the Overseas Dominions of the Crown and to foreign countries; that power of exchange with galleries in the United Kingdom and abroad be simultaneously obtained; but that, as a general principle, the policy of long loans, in return for similar loans, be adopted in preference to that of definite exchange.

XXXIII. That, in consequence of the adoption and extension of the principles of storage and loan, the Trustees will be able in future to accept as gifts or bequests pictures of high merit which for various reasons they are at present compelled to refuse.

XXXIV. That it is unnecessary to extend the existing powers of sale possessed by the Trustees.

XXXV. That the suggestions contained in this Report be adopted in regard to :—

- (a) Photographs.
- (b) Catalogues.
- (c) The National Gallery Library.
- (d) Framing.

CURZON OF KEDLESTON (Chairman).

E. VINCENT.

*R. H. BENSON.

C. HOLROYD.

ROBERT C. WITT,
Honorary Secretary.

13th December 1913.

* Note—Mr. Benson's signature is attached subject to the dissent referred to on page 37 of the Report; he would have placed a different interpretation on the terms of reference.

Controversy will not unlikely be roused by one point in which the committee itself appears to have differed. Mr. Robert Benson and Sir Charles Holroyd are in favour of granting the National Gallery directors autonomous powers, or at least of some change from the present system which is regulated by the now famous Treasury minute issued by Lord Rosebery, while Lord Curzon and Sir Edgar Vincent are unable to agree "that a case has been made out" for giving any director that freedom which he enjoyed from 1855 until 1894. On the other hand, everyone will rejoice to find that Mr. Benson and his colleagues were in entire agreement with him in regard to his valuable recommendation about frames in the National Gallery, for the æsthetic amenities of that institution are too often neglected for mere recriminations about attributions and purchases. To various other difficulties, the report not only suggests a remedy, but supplies an alternative, in case Government or the Treasury should prove coy to first proposals. At present we will say no more than to express our entire agreement with all the positive suggestions advanced by the committee, and, so far as we have been able to master them, with all the negative principles as well.

THE EDITORS.

[NOTE.—Reference to former articles in this Magazine will show the substantial agreement between the views of the past and present editors with the recommendations of Lord Curzon's committee. See for instance Vol. V, pp. 116, 515; VIII, 225, 375; IX, 145; XIII, 189; XV, 201; XX, 65, 191.]

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The great sale in aid of the British Red Cross society had somewhat disappointed its promoters, who had hoped for a better financial result. The sum of £38,000, however large in proportion to the value of the objects offered, is a poor return for a twelve days' sale, especially since it had been

raised to that figure by many re-sales. But an arrangement between Mr. Sargent and Sir Hugh Lane, by which Sir Hugh has bid £10,000 for an oil portrait in place of the charcoal sketch originally offered by Mr. Sargent, has at the last moment added greatly to the fund. A comparison

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of the prices fetched by the other empty frames and canvases shows that they bear no relation even to the popularity of the artist-contributors, much less to their merits. However, a good sum was realized in this way, and it is well known that other artists, whose names did not appear in Christie's catalogue, have assisted other benevolent war funds in a similar manner. Indeed, one artist is known to have undertaken to paint gratuitously no fewer than five portraits. At any rate, the effect of the sale on trade has been to re-open a market that had been more or less closed since the outbreak of war. The ordinary sales at Christie's have now been resumed, and will follow their normal course until the end of the season.

As to the ultimate effect of the war upon the arts, the general opinion among those principally concerned remains hopeful, and, although it is impossible to gauge what may happen at Christie's between now and the end of July, the sales at current exhibitions of contemporary pictures afford some encouragement to optimists. The sale of the Sydney collection by Messrs. Knight, Frank and Rutley in June will be looked forward to, if only as a further indication of the state of the antique market. The sales at the Royal Society of Painters in Water Colours are surprisingly good, considering the state of public affairs, and the prospects are all the more cheerful because they give strong evidence of revival. At the winter exhibition, held in an earlier stage of the war, the sales were the poorest in the history of the Society. An examination by the Secretary of the records of the Society has revealed the interesting fact that good seasons followed the outbreak both of the Crimean and the Boer wars. At the Royal Institute of Painters in Water Colours, the sales up to the present are about equal to those of the same period last year, and many sales were effected within a few weeks at Mr. Kay Nielsen's exhibition at the Leicester Galleries, and at Miss Anna Airy's and Mr. Wilfred Ball's exhibitions at the Fine Art Society's.

That the war is responsible for a large decrease in the production of pictures, in itself no bad thing, is clear from the small number of works sent in to the exhibitions this spring. At the Royal Academy the falling off was considerable in all departments, but most marked in the sections of oil painting and architectural drawing. An avalanche of battle pictures and similar subjects was expected by some members of the Academy, but such works did not actually appear in any great quantity. In fact the number of pictures submitted was so far below the normal that, for the first time, the members of the Council were enabled to suspend their labours for two or three days at Easter and still complete in good time the task of preliminary selection for the Hanging Committee. At the Royal Institute the pictures sent in by non-members to the current

exhibition were barely half the usual number; and at the Royal Society, where members' works only are received, the exhibition is the smallest on record.

The reduction in the number of works submitted at open galleries like the Academy and the Institute is largely due to the fact that many of our younger artists are with the forces and therefore unable to contribute. All the great London art schools have been well represented at the front ever since the autumn. The annual competition of the Joint Sketching Club, now known as the Gilbert-Garrett, could not be held in October because so many of the members of the clubs were serving with Kitchener's Army or the Territorials. The patriotism of the artist is no new thing in England. In the great Napoleonic wars Martin Archer Shee offered to raise "a corps composed entirely of artists, to be equipped and accounted at their own expense, to be employed upon any military service, domestic or foreign", and would have done so if cold water had not been thrown upon the scheme by the Government. The efforts of the artist, whether patriotic or charitable, are the more praiseworthy because he is himself one of the first to suffer by the war, which is unlikely ever to benefit him, if he is a painter. The case of a sculptor is different, for every war is followed by the erection of a number of memorials and statues.

Mr. McBey, who is showing some fifty water colours and etchings at Messrs. Colnaghi and Obach's, is an artist of promise, but drawing the human form is not at present his strong point, and in the water colours now on view the figures are too prominent. *The Rope-works, Macduff* (39), is one of the best things in the exhibition. At the Leicester Galleries Mr. Oliver Hall has a few interesting landscapes in water colour, and a complete series of his etchings from 1891 to 1915. All are worthy of study, and *A Sussex Stone Quarry* (46) is a fine and characteristic example of Mr. Hall's later work. In another room Mr. Tom Robertson exhibits paintings and pastels, and in the outer gallery are drawings and lithographs by Mr. Joseph Pennell, *London in War-time*, several of which show admirably the effect of flash lights against the night sky. The summer exhibition of the International Society, which is to open on the 8th inst. at the Grosvenor Gallery, will include no German pictures, but a group of works by Belgian artists will be one of its principal features.

W. T. WHITLEY.

The Exhibition of German Industrial Art at the Goldsmiths' Hall has been, as regards its objective, by far the most important recent exhibition. It consisted of a collection of Austrian and German goods in common use which the decorative artist had endeavoured to render slightly without increasing the cost to the consumer. The whole pith of the matter is slightly utility, as has been plainly

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indicated by several of the daily papers. To the Austrians and Germans especially belongs the credit of having carried this principle into successful practice during recent years, especially through their organization the Deutsche Werkbund. The promoters of the Goldsmiths' Exhibition aim at the establishment of a similar Bond throughout the British Empire. The principle is not, of course, peculiar to Austria and Germany. It was preached among us by Ruskin, professed by William Morris and Walter Crane, and practised in his own way of life by the late Mr. Philip Webb, but hitherto it has generally been carried out in England — often successfully, as many recent exhibitions of the applied arts have shown — on the least necessary kind of objects, and the principle has been applied partially only, for the artist here

has generally enhanced price without a corresponding improvement in craft. The Austrians and Germans have owed and are still owing much to English example. They have also erred much by a "corrupt following of the apostles", which landed them for a while in German *art nouveau*, but they have recently learned better both how to invent and how to assimilate, as the Goldsmiths' Exhibition has shown. However, it is neither Teutonic style nor any other in particular which is here advocated, but the principle of adorning necessity with some kind of attractiveness which will stimulate sale. Whether British craft-design is in itself better than Teutonic, as it may well be still, we shall have an opportunity of judging at the coming Board of Trade exhibition at the Agricultural Hall.

AUCTIONS AND SALES

This section, interrupted by the war, and the consequent cessation of the subject matter, may be resumed in reference to a sale, probably the first announced, sufficiently important to require an illustrated catalogue, though the catalogue is not yet far enough advanced to enable more than a cursory notice of the collection to be given. KNIGHT, FRANK AND RUTLEY (20 Hanover Square, W.) will sell during about a fortnight beginning 7 June, at the late Lord Sydney's house, Frogna, the whole of his formed and inherited collections. The pictures, which will be sold first, are in the main more important biographically and historically than purely as works of art, though they include portraits of well-known artistic importance, such as Gainsborough's *Miss Marham*, Reynolds's *George Selwyn*, Romney's *Second Viscount Sydney*, and several apparently genuine Knellers. There are also portraits ascribed to less well-known painters, significant in the history of British art, such as Joseph Highmore, Allan Ramsay, and Gilbert Stuart, while among the pastellists is the now very costly master, Daniel Gardner. The collection of prints and the library contain much of interest to Colonial and American collectors, to whom this notice is especially addressed. Among such items are the correspondence carried on with George III, Lord Chatham, and Lord Cornwallis by Thomas Townsend, first Earl Sydney, concerning the settlement of the American war,

together with early books and documents concerning the foundation of Sydney, in Australia, and early views of the harbour and town. Among the lots of more general interest are such items as a collection of Dürer prints, and some illuminated MSS., including a fine 14th-century book of Hours, of which more may be said here later. There is also much handsome furniture of various styles, weapons, porcelain and *objets d'art*, Georgian plate, miniatures, and bijouterie. In fact, the collection represents the accumulations of a wealthy family, which for some 300 years exercised more or less important public functions, and at times considerable influence in the formation of the British Empire.

Now that the public mind is naturally reverting to reconstruction after having been occupied for many months with destruction, attention may be called here to MESSRS. BATSFORD'S collection of fine examples of Piranesi's prints, views of Rome and Pæstum, which have been on sale for some little time in their premises, 94 High Holborn. They form an admirable school of suggestion for town planning and restoration, which the genius of the Low Countries in particular may be trusted to apply in practice when the time for actual reconstruction arrives. Most of the prints are excellent specimens, the *S. Peter's and the Vatican*, *The Basilica of Constantine*, and *The Ponte Molle*, respectively No. 1, 68 and 46 in Messrs. Batsford's catalogue, may serve as samples.

RUSSIAN PERIODICALS

The depressing effect of war on art and artists has been painfully felt in Russia as in all other countries, whether belligerent or neutral. The art periodicals were perhaps the first to suffer from the exclusive preoccupation of the public mind with the war; it decreased their material resources, and had a disturbing effect on the minds of artists themselves, making them doubt the importance and need of art in a cataclysm of

this magnitude. As a result some Russian periodicals have ceased altogether, others have temporarily suspended publication, and others again been considerably delayed. Among those which have been extinguished, we regret to say, is the Moscow monthly, "*Sophia*", which was started a year ago and proved to be an interesting and promising venture. A long-established and valuable publication which the war temporarily suspended

was the "Starýé Godý". The doubts as to the rôle of art in the present crisis found expression in the public announcement made by the editor of the "Starýé Godý", in which the duty of art to withdraw from the public arena in view of the events of surpassing magnitude and importance in the life of the country was advanced as the reason for a temporary suspension of the "Starýé Godý". A great deal of public comment and criticism has been evoked by that announcement, and it is very encouraging that, after a six months' interval, this excellent magazine has resumed publication. The other two art periodicals here noticed, the "Apollon" and the "Russian Bibliophile", have fortunately been affected by war only so far that the production of the autumn numbers has been delayed.

STARÝÉ GODÝ. Oct.-Dec. 1914.

The treble number recently issued abounds with interesting matter, and fully makes up for the disappointment caused by the suspension. The first two articles deal with the work of the Venetian painter, Bernardo Bellotto. —M. S. YAREMITCH supplies the general characteristics of Bellotto, who, together with Francesco Guardi, was a pupil of Canaletto, and after his master's death assumed the name of Canaletto the younger, and spent the last fifteen years of his life in Warsaw as court painter to king Stanislaus-Augustus. M. Yaremitch considers that Bellotto's work has been greatly undervalued, and that his reputation as a second or even tertiary Canaletto has indirectly caused an immense number of pictures to be attributed to him which are patently inferior to his authenticated works. —M. P. ETINGER gives a detailed description of the same artist's works, amongst which the series of views of Warsaw is the most accomplished example, and he furnishes a number of interesting iconographic data. —M. SERGIUS ERNST writes on E. G. Schwartz's (formerly Tomilov's) collection of drawings by the lesser Russian artists of the 18th century, which contains also some interesting drawings by Torelli, J. B. Leprince, G. Doyen, Mme. Vigée-Lebrun, G. Quarenghi, and also of Charles Cameron, who was a Scottish architect of genius who adorned Tsarskoié Sielo, the residence of Catherine II, with some fine buildings. —BARON A. FOELKERSAM's contribution on ancient carpets of Central Asia is of special interest to the student, since it contains much new information, both first-hand and from Russian sources, which has hitherto been inaccessible to the general public. The carpets coming from Central Asia are generally known in Europe under the name of "Bukhara", or more specifically of Kashgar, Khotan or Teké. All these titles except the last, however, are not justified in fact, since no carpets are actually produced in any of those places. The carpets of central Asia may be classed in three groups, according to the three nomad tribes which produce them: the Turkomen, the Kirghizes and the Uzbecks. To these may be added carpets produced in Afghanistan, in some parts of northern Persia, and in Beludjistan. In the published portion of his article Baron Foelkersam deals successively with the classification of carpets, the material, the dyes, the ornament and the processes of manufacture employed by the Turkomen. In describing the process he quotes M. Mikhailov's statement that carpet manufacturing depends entirely on whether a tribe breeds or does not the "Kharchi" breed of sheep, which is a steppe breed incapable of pasturing in mountains. The tribes which have migrated to mountains no longer make fleecy carpets. The Turkomen classify carpets by the form of the "gule" or "rose"—the principal element in the pattern of filling. In this way they distinguish the Salor, the Ersarin, the Iomoude, the Tchador, and other "gules". Baron Foelkersam describes in detail all the Turkomen tribes, bringing to light numerous unfamiliar facts of great interest.

APOLLON. 1914. No. 6-7.

This double number pays its tribute to the events of the day by giving the place of honour to a number of patriotic poems. The principal articles deal with the work of Valentine Serov, one of the leading Russian artists of the previous generation. M. VSEVOLOD DMITRIEV traces the development of Serov, inclining to see in it an incessant strife after the mastery of form, whatever canon or method followed; —whilst M. N. RADLOV sees in Serov's work a tragedy hidden in his effort to free himself from the shackles of impressionism with its worship of "nature" and its subjugation of the subject to the once and for ever chosen form of one-plane, flat surface. —M. J. TOUGENHOLD

writes on the work of Eugene Zak, a young Russian artist working in France. —M. ANDREAS LEVINSON reviews the Century Exhibition in Christiania, and traces the development of Norwegian painting.

No. 8.—M. GEORGE LOUKOMSKY writes on the architectural etchings by M. I. Fomin, one of the most gifted Russian architects of the present day, whose name has been closely bound up with the revival of classic forms in Russia. With a genius for architecture, M. Fomin combines a talent of an etcher, which he applies with remarkable skill to producing his architectural designs, and, with an equal success, to purely pictorial subjects. Thus the thread left by Piranesi has been picked up and continued by the modern Russian artist. —M. ALEXANDER BAKSHY devotes an article to "Artistic Lithography and its Progress in England", greatly eulogizing the singular qualities of the medium, and speaking with much sympathy of the work of English lithographers. —M. BORIS ANREP contributes another article to his series of "Chats on the Craft of Painting", this time dealing with the nature and use of pigments.

No. 9.—In the paper on "The Ancient Painted Vases in the Hermitage" M. OSCAR VALDHOUE, the keeper of the antique department of the museum, gives an extremely suggestive review of the history of vase-painting, distinguished by a refined literary form and instinct with a very keen artistic feeling. He strikes an original note in his description of the change of the geometrical style under the influence of the east. The subordination of ornament to the architectonic principle as developed in the east was fully assimilated by the Greeks. But they introduced into it a new and extremely important element. They were the first who regarded painting a vase as an architectural problem. Just as in their temples they ornamented the top to make it appear lighter in contrast to the plainer and therefore heavier lower parts, so similarly in their vases they showed a marked tendency to confine the ornament to the upper part, leaving the lower as free of ornament as was consistent with the general character of the vessel. In its purest form the eastern influence can be observed in the Etruscan *πλοῖα*, of which the Hermitage possesses a fine collection. The Corinthian and Milesian ceramics evince a greater architectural feeling, which is still more emphasized in the Chalkidian vases. It attains its highest expression in the Attic pottery. In the black-figured style M. Valdhauer sees a further development of the architectural principle, and justly claims for it the distinction of being the most accomplished form of vase-painting. Never afterwards, he maintains, has such a unity of the whole and such a harmony between the drawing and the shape of the vase been achieved. He ascribes the abstract treatment of the human body in the flat and simplified manner, not to a lack of skill on the part of the artist, but to his consciously limiting the mastery of his technique in favour of the high artistic principle. A greater roundness of figures, elaboration of foldings, and, lastly, the introduction of the red-figured style, marked the advent of naturalism in which drawing became ever more independent of the shape of the vase. The exuberant joy in the mastery of nature characteristic of the first period of naturalism was followed by the style developed in the school of Polygnotes which blended together the severity of archaic forms with the freedom of naturalism. In the subsequent development of vase-painting, however, the formal principles of this style were again neglected and gradually forgotten. —MME. SLONIMSKAIA contributes an article on "The Ancient Pantomime", illustrated with a number of interesting reproductions.

No. 10.—Discussing the probable development of art after the war, M. VSEVOLOD DMITRIEV notes the feeling of pathos as the new psychological moment created by the modern events, which has entirely transformed the formerly familiar aspect of things. He observes two tendencies which have already succeeded in revealing themselves in contemporary Russian art: a sympathy with the academism of the first half of the 19th century, and attempts to revive the principles of ancient ikon-painting. In both these tendencies M. Dmitriev sees a desire to liberate the artist from slavery to nature, instead of which definite canons of artistic technique are eagerly sought for. He inclines to believe that the present discloses some unmistakable signs of a national Russian school being gradually evolved in the clash and turmoil of opposing schools and movements. —M. A. EFROSS contributes an interesting article on the part played by painting in the modern development of the Russian theatre. The problem which

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is of enormous importance for Russian art is perhaps unduly simplified by the author, who reduces it to a struggle on the stage between painting and spoken word, thus overlooking the fundamental psychological problem of space on the stage which has determined all the evolution of the theatre.

THE RUSSIAN BIBLIOPHILE. 1914. No. 4.

The number is devoted principally to literary matters. —The article by M. MARCEL N. SCHWEITZER reviews the books by M. Rosenthal on Daumier, by M. Leprieur on Millet, and by M. Deshaies on Gustave Moreau.

No. 5.—A number of Russian 18th-century invitation cards to fancy dress balls and funerals is reproduced, testifying once again to the widespread feeling of refinement and artistry which distinguished nearly every article of that period, no matter how unimportant it may have been in its purpose.

No. 6.—M. N. ERNST describes the library of the Counts Chreptowicz, founded by Count Joachim Chreptowicz, a Polish magnate who played an important part in the life of his country in the end of the 18th century. Augmented by his son, the library now consists of 7,600 titles, or over 10,000 volumes, about two-thirds of which, comprising the books of scientific interest, have, subject to certain conditions, been presented to the university of Kiev. An enthusiastic bibliophile, Count Joachim amassed an exceedingly valuable collection of old books and MSS. obtained chiefly from the Polish monasteries sequestered by Austria and Russia, the library of Bishop Zalusky, who had been banished from Warsaw, the library of Cardinal Joseph Imperiali in Rome, and various other sources. Count Joachim's library is particularly rich in Polish works which illustrate the history of Poland from the end of the 16th to the end of the 18th century. This part includes 150 volumes of MSS. comprising acts of the Diet, numerous letters of kings, and contemporary literary monuments. Publications of other countries dating from the 16th and 17th centuries are also well represented. Of special interest is the collection of religious pamphlets, cartoons, &c., of the time of the Reformation. —Six

views of old Petrograd are reproduced from an album of lithographs by KARL BEGGROV, published in the thirties. The drawings are very interesting, but it is to be regretted that the half-tone process was selected for their reproduction, as the beautiful lithographic quality has entirely disappeared in them. A magazine so carefully and ably produced as the "Russian Bibliophile" (perhaps the best of its kind in Europe) would do well by reverting to the old practice of lithographic illustration which the modern technical development has placed within easy reach of everybody.

No. 7.—PROF. N. KAREIEV, the well-known historian, contributes some notes on the *clichés* used by the various "sections" of Paris during the French Revolution. The *clichés* presented elaborate symbolical drawings, which were impressed on various documents issued by those organizations. —M. A. V. PETROV writes on the "Reims Gospel", the famous monument of ancient Slavonic literature which is reported to be kept in safety at the Reims municipal library. —In a note on Nicolas Mossolov M. P. ETINGER describes the work of the recently deceased artist and collector, whose etchings of famous pictures, particularly by Rembrandt, were one time very highly valued in Europe. His remarkable collection of etchings, especially rich with originals by Rembrandt and Adrian van Ostade, has, together with many oil pictures and other works of art, been bequeathed by him to the Rumiantsev Museum in Moscow, in which it will occupy a special hall.

No. 8.—M. A.—R. BAKSHY writes on the Gallery of Prints in the British Museum and the London Printing Trades Exhibition. Amongst the collection of old German engravings *The Man of Sorrow* is singled out for the beauty of line reminding one of ancient Russian ikons and the pictures by Botticelli. —M. T.—KOV contributes some notes on various libraries of repute, including the library in Alexandria, Korvine's library in Budapest, Leonardo da Vinci's collection, Mirabeau's library, and a number of French collections of works relating to the theatre.

A. BAKSHY.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CHAPMAN AND HALL, 11 Henrietta Street, W.C.

Individuality; F. A. Voysey; 3s. 6d.

FISHER UNWIN, 1 Adelphi Terrace, W.C.

Lithography and Lithographers; Joseph Pennell and E. Robins Pennell; illust.; 10s. 6d.

LEOPOLD B. HILL, 2 Langham Place, W.

The Briton in Russia; a pocket interpreter containing phrases and travel talk, &c.; J. H. Wisdom.

Engelsche Spraakkunst voor scholen en beginners; E. V. Bisschop; 6d.

Grammaire anglaise; suivie de quelques exercices grammaticaux et syntaxiques; E. V. Bisschop; 6d.

The French and Flemish grammars are fairly good at the price, and may be useful. The phonetics also seem on the whole pretty clear. The only use of the Russian pocket-book is that it shows in small compass the tonic accent on many Russian words and phrases. The system of phonetic transliteration is confusing, the illustrations pointless, and the grammar so slight as to be of little use. There is no allusion to Russian cursive script, which lays many traps for the foreigner.

JOHN LANE, Vigo Street, W., and New York.

Year Book of American Etching, with introd. by F. Watson; well illust.; 10s. 6d.

LONGMANS, GREEN AND CO., 39 Paternoster Row, E.C.

Educational Metal-craft; P. Wylie Davidson; 378 illust. (Longmans' Technical Handicraft Series); 4s. 6d.

MACMILLAN, London, New York.

Athenian Lekythoi; A. Fairbanks; and East Christian Paintings in the Freer Collection; C. R. Morey. (University of Michigan Series, Humanistic Series, vol. VII and XII, part I), both illustrated. Vol. VII; \$3.5; vol. XII, I; \$2.50.

OXFORD, UNIVERSITY PRESS.

The development of Arabic Numerals in Europe; exhibited in 64 tables; G. F. Hill; 7s. 6d.

G. P. PUTNAM'S SONS, New York and 24 Bedford Street, Strand, London, W.C.

The Conception of Art; illust.; and Pictorial Composition and the Critical Judgment of Pictures; H. R. Poore; illust.; 10th ed.; 7s. 6d. each.

Etching, a practical treatise; illust.; E. H. Reed; 10s. 6d.

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RECONSTRUCTIONS. I A FAMILY GROUP IN THE NATIONAL GALLERY
PLATE I

RECONSTRUCTIONS—I

A FAMILY GROUP IN THE NATIONAL GALLERY; BY ROBERT C. WITT

IN these grim days when all we have and hold is at stake, and the walls of the National Gallery have, in the interests of safety, been stripped almost bare, it is something of an event to record an important addition to them. Yet visitors to the gallery will now find for the first time a large portrait group filling the place of honour in Room XV [PLATE I]. It will be new to all, yet somehow familiar to many, for the picture has had a varied and adventurous career. It first became known to the National Gallery when, in 1900, the group of the man and boy forming the left hand portion of the present canvas was presented by that generous benefactor of art, Mr. Fairfax Murray. It was catalogued as attributed to Vermeer, and bore for title *The Lesson*. Ten years later a family group of a mother and three children was found in Paris. The intimate domestic relations between the two canvases was speedily recognized, and thanks to the Clark bequest and the skill of the restorer, the lady soon rejoined her better half. In these circumstances it is not to be wondered at that the picture is no longer in its original condition. In places the glazes have been lost, in others the paint has been severely rubbed down, and the quality has obviously suffered. Yet the group is a striking one and well worth attention.

As to its authorship, the old ascription to Vermeer of Delft, however flattering to the reputation of the National Gallery, can scarcely be upheld. Indeed, whatever there may have been to justify it originally, the completion of the picture makes it quite impossible to maintain the attribution. But there were heroes before Agamemnon. To which of them may this interesting family group, which bears evidence of distinct individuality, be attributed? I venture to suggest with confidence the name of Michael Sweerts.

Of the life of Michael Sweerts but little is known. Recent investigations have established that he was born in 1624, probably in Amsterdam. He seems to have been of good family, and was proud to sign himself Cavaliere Sweerts or Eques, like Carlo Crivelli before him. Indeed, his work throughout has a good deal of the character of the young and wealthy amateur, painting what he chose, not what he must. About 1647, like so many of the young artists of his day, he set off for Italy, and in 1649 is recorded as living in the Via Margutta in Rome. Here at least we have definite evidence of his activity, for no less than three pictures signed "fecit Roma 1652" are known. About 1656 he is believed to have returned once more to Holland and published in that year in Brussels a series of etchings, both original and after his own pictures. I know

some thirty canvases which are undoubtedly by his hand, and the number is steadily growing. They comprise interiors of painters' and sculptors' studios (Haarlem, Amsterdam) the favourite *genre* groups of the period (Munich, Harrach, Riga and Amsterdam) series of five senses and deeds of mercy, and portraits, especially of artists. The curious affinity between the work of Michael Sweerts and that of the brothers Le Nain (there are instances where the ascriptions are actually reversed) would lead me too far afield, but is worth pursuing.

The National Gallery group is closely related to a number of his portraits. Speaking generally I would instance as characteristic the somewhat large treatment of the figures and their emphatic silhouetting against a plain dark background. The draperies here, as in all Sweerts's work, are peculiar. Where the surface is not flat the folds are large, broad and simple; indeed, rather awkward and stiff if considered in detail. The drawing of the eyes is also striking, with their defined upper lids and markedly oval shape, while the sharp points of high light on the pupils are eminently typical. The treatment of the nose in the case of both father and mother, especially at the base and nostril, with its deep shadow, may also be noticed. The cheek bones, as always in Sweerts, are marked and prominent, and the planes of the faces are closely and firmly modelled, with a strong sense of underlying bony structure. The painting of the hair, again, is unmistakably that of Sweerts, exquisitely touched in with beautifully fine brushwork, yet broad and soft in the mass, and in the case of the boy falling long and gracefully to the shoulders. Remarkably convincing are the hands. The left hand of the father, pointing to the book, with its carefully considered light and shade in which the fingers are modelled, is paralleled by the elaborately designed right hand of the portrait in the possession of the writer [PLATE II, D]. This portrait, which has been engraved by McArdell, is probably that of the sculptor Van Opstal, who holds with such self-conscious grace the group of ivory figurines for which he was famous. So, too, the drawing of the hand holding the pen in the National Gallery group comes close to that of the portrait in the Academy at Petrograd [PLATE II, B] which is signed and dated 1656, and the disposal of the high lights on nails and knuckles may be observed throughout Sweerts's work. Even the still-life appears again in the Petrograd picture, the painting of the quill pens (one upside down in either case) and the books being almost identical, as also the painter's fondness for reflected light on polished surfaces. For the types of the children I need only refer to the charming head in Dr. de Groot's collection at the Hague, and to the portrait of a boy in the Lucca gallery [PLATE II, C]. All the characteristics of the National

DESCRIPTION OF PLATE I, OPPOSITE

A *Family Group*, ascribed here to Michael Sweerts, canvas, 1'72 x 2'36 cm. (National Gallery. No. 1699. ascr. to Vermeer of Delft, formerly in two parts. No. 1699, 2764).

Reconstructions

Gallery youth may be found here, the treatment of the hair, the pose, the holding of the hat and the distance between nose and ear. The expressions, too, have in common a certain childish seriousness and wistfulness, just as in the case of the man there is a touch of imagination, a kind of brooding melancholy, which is found in even greater degree in the more brilliant and attractive Petrograd portrait.

Most conclusive of all is the colour. In this Sweerts was a pronounced individualist. The prevailing whites, blacks, greys and browns which are found in all his pictures dominate here too. The whites and blacks with their grey shadows do not indeed have the vibrating brilliance of those in the Petrograd picture, which recall Van der Helst at his best, but Sweerts's partiality for grey is well exemplified. The tone is almost cold, with just a few stings of bright colour here and there on the lips, in the cherries on the table, and in the doll. Hints of the blue cloth are repeated in the bows of the children at either end. In Sweerts's work the flesh tones are generally luminous and fused, the colour soft and blooming, with an occasional tendency, as in the National Gallery picture, to an

ashen, almost livid pallor. All these features may be found here. Throughout the picture, as in the writer's portrait [PLATE II, D], the yellow-brown under-paint appears everywhere, even through the flesh tones, the blue tablecloth and the blacks, whites and greys of the costumes. This, like the craquelure, cannot be clearly rendered in any reproduction of limited size, but became strikingly apparent when the two pictures were placed side by side for close examination. The chiaroscuro has already been referred to. The shadows are used sparingly, yet they are carefully observed, especially on the tablecloth and tiled floor.

As to the date of the picture it would undoubtedly seem to belong to the period which preceded the master's visit to Italy. This would make it quite an early work, and its character certainly tends to confirm this impression. A comparison with the undoubtedly later pictures illustrated here, which like the portrait of himself (now in Boston) were painted at or after his return from Rome, shows marked development, greater freedom in the handling and that added grace and distinction which has ever been the gift of the south to the north in art.

DESCRIPTION OF PLATE II, OPPOSITE

Portraits all ascribed here to Michael Sweerts.

[B] *A Man, unknown*, canvas, 111½ × 93½ cm. (Academy, Petrograd, No. 537, signed by Sweerts, and dated 1656).

[C] *A Boy, unknown*, panel, 61 × 44 cm. (Pinacoteca Comunale, Lucca, No. 135).

[D] *Probably the sculptor, Van Opstal*, canvas, 64 × 48 cm (Mr. Robert C. Witt).

A FURNITURE MUSEUM IN SHOREDITCH (*conclusion*) BY H. CLIFFORD SMITH

THE collection of furniture in the Geffrye Museum is arranged in eight galleries. These occupy the whole of the central block of buildings—the wings being reserved for the future expansion of the Museum. The first four galleries, situated on the right hand side of the chapel, are devoted mainly to specimens of 18th-century mahogany furniture. The remaining four galleries, on the left, contain furniture and woodwork of the 16th, 17th and 18th centuries, for the most part of oak, and include certain of the larger structural details, both in pine and oak, such as doorways and staircases, dating from the late 17th and early 18th centuries.

A complete panelled room, which was removed by the Council two years ago from Bradmore House, Hammersmith, has been set up in gallery No. 1. The wainscoting dates from the year 1705; it is therefore nearly contemporary with the museum building, and forms one of its most important features. This finely proportioned, stately apartment is of carved pine. Each door and window is enclosed by a tall arch and

flanked by pilasters with carved capitals, the spandrels of the arches being filled with acanthus ornament. The panelling is surmounted by a deep, coved cornice, enriched with bold carving in low relief. Amongst the objects arranged within are two good examples of early mahogany furniture made about 1730, soon after the introduction of the wood into this country. Both are of massive dark Cuba, commonly known as Spanish mahogany, as distinct from the lighter Honduras variety which was mainly employed later on for that class of furniture.

One of these pieces, the property of Dr. H. Bird, is an arm chair of unusual design, with low back of interlaced pattern, boldly spreading arms and cabriole legs—a type of chair which it is customary to associate with the name of Hogarth [PLATE II, G]. The other, a table belonging to Sir James Linton, has an oval top with two flaps, and cabriole legs shouldered with scroll ornament and finishing in club feet [PLATE II, E]. Round the walls of the room hangs an old set of line engravings of the *Rake's Progress*, lent by the curator of the Museum, Mr. E. Hawking. These prints



B



C



D

D



E



F



G

A Furniture Museum in Shoreditch

were published in 1735; and no more appropriate illustrations of interiors and fashions, of almost the same date as the old buildings and the room itself, could have been chosen. The original carved and moulded frames in black and gold in which they are set add considerably to their interest. Outside the room is displayed a collection of ironwork, in the form of door-knockers, grates and specimens of balusters, and a fine 17th-century window-balcony of cast iron, from No. 53 Lincoln's Inn Fields. There are also several 18th-century rain-water heads of hammered and cast lead, and a good lead cistern, dated 1673, removed from No. 55 Lincoln's Inn Fields.

Gallery No. 2 is reserved mainly for furniture made abroad, and includes a number of charming decorative pieces, useful for purposes of comparison with the English examples. Specimens of the Chippendale, Hepplewhite and Sheraton period, and a fine series of old English water-colours, which forms an interesting accompaniment to the furniture, have been arranged in galleries 3 and 4. The paintings are the property of Hon. C. Vavasour-Fisher, who has also contributed the collection of contemporary English porcelain, comprising important examples from the Bow, Chelsea, Plymouth, Worcester, Lowestoft and Bristol factories, shown in Room 3. Among other exhibits in this room is a pine mantel-piece, lent by H.M. Office of Works, with finely moulded and carved shelf and frieze delicately modelled with husks and scrolls.

Gallery 5, approached by a covered way outside, in order to avoid passing through the chapel in the centre of the building, is devoted to old oak furniture and chests. One of the best exhibits in the room is an early 17th-century sideboard of two tiers with turned balusters, carved front and a drawer under the centre shelf [PLATE II, F]. This good, un-restored specimen, of a somewhat uncommon type, is also the property of Hon. C. Vavasour-Fisher. Amongst other pieces of oak furniture, lent by the same owner, are two side-tables with hinged tops, half-octagonal on plan, dating from the time of Charles I.

An open string staircase of oak, removed in 1914 from the church of S. Augustine and S. Faith, Watling Street, built by Wren in 1683, has been deposited in the museum by the vicar and churchwardens and is set up in Gallery 6. It is composed of two complete flights, a landing and part of the gallery front, and is furnished with twisted balusters, massive hand-rail and panelled dado. The work is finely proportioned, and is an admirable example

of joinery. Its removal from the church is to be regretted; but in its present position, where it is easily accessible, it forms a valuable model for students. At the further end of the room is a stately doorway of pine, dating from about 1700, and removed from Horsleydown Lane, near Tower Bridge. It is flanked by fluted columns with capitals, the overdoor being enriched with masks, flowers and fruit, elaborately carved.

An important loan has been made by the Dean and Chapter of S. Paul's. It includes a number of fragments of carvings by Grinling Gibbons from the organ screen of S. Paul's, an oak door fitted with a beautiful wrought-iron panel by Tijou, and examples of wooden mouldings used in the cathedral. This interesting series of details dates from the latter part of the 17th century—a fine period of English interior decoration.

As a supplement to the beautiful staircase from S. Augustine's, a striking collection of turned balusters, stair-brackets, hand-rails, and mouldings from skirtings, chair-rails and cornices, saved by the Council from various destroyed buildings in London, has been arranged on the walls of the gallery. A section from each moulding, which is placed beside the specimens, adds greatly to their value and utility, while the fine shapes and turning of the balusters present a sharp contrast to the types favoured by the modern jerry-builder.

A bold 17th-century carving in oak in the form of the Royal Arms of Charles II, removed from the Guildhall, has been lent by the Corporation of the City of London. The Corporation has also lent an elm chair of the early 19th century which was formerly in the prisoners' dock of the Old Bailey [PLATE II, D]. Its somewhat grim associations naturally add to the human interest of this chair. It is in reality quite an unimportant piece of furniture; but no apology is needed for drawing attention to it, for it is an admirable specimen of chair-making. The proportion, construction and design alike are excellent—the simple rake of the back, the slightly hollowed seat, the firm tapering legs and well-placed stretchers combine in the production of an article pleasing to the eye and suitable for comfort and convenience. It is worthy of record that, of all the exhibits, this example appears to be the one most frequently selected as a model by chair-designers who have had occasion to make use of the museum. Attention should be drawn to this interesting fact, since experience has shown that simple, good proportioned models are often of greater service to the designer than the more elaborate specimens.

DESCRIPTION OF PLATE II, OPPOSITE

- [D] Early 19th-cent. elm chair, from the prisoners' dock, the Old Bailey; h. 2 ft. 9½ in., w. 1 ft. 5 in., d. 1 ft. 3½ in. (The City Corporation.)
[E] Early Georgian mahogany table; h. 2 ft. 4 in., w. 3 ft. 10½ in., d. 3 ft. 4½ in. (Sir James D. Linton.)

- [F] Early 17th-cent. oak sideboard; h. 3 ft. 9 in., w. 4 ft. 2 in., d. 1 ft. 6 in. (Hon. C. Vavasour-Fisher.)
[G] Early Georgian mahogany armchair; h. 2 ft. 10 in., w. 2 ft. 3½ in., d. 1 ft. 7 in. (Dr. H. Bird.)

A Furniture Museum in Shoreditch

The most important exhibit in Gallery No. 7 is a lofty, canopied state bedstead, of the time of Charles II, from Rushbrooke Park, Bury St. Edmund's. The head and canopy are of satin embroidered with flowers, and the curtains of blue velvet with yellow and blue silk ball fringe. The museum is fortunate in obtaining the loan from Mr. R. Rushbrooke of this beautiful, though faded example of late 17th-century upholstery, a type which the student has seldom an opportunity of studying. Several interesting pieces of 16th and 17th-century oak panelling, some of linenfold pattern, have been placed round the walls of the gallery.

Gallery No. 8 contains two exhibits which should not be missed by those visiting the museum. One is a well constructed oak staircase, of the year 1744, saved in 1914 from the fire which destroyed the greater part of the Bishop's Palace at Llandaff. It is enriched with carved brackets, turned and carved balusters and a simple dado. The first flight is intact; part of the second, charred by the fire, is missing. The other exhibit consists of a carved oak pulpit of about 1750. It is hexagonal on plan, and fitted with stairs and sounding-board. This pulpit is the property of the Community of Zoar Chapel, Stepney. The chapel was dismantled several years ago, and is now used

as a warehouse. The Community has been given the use of a building belonging to the church of S. Philip's, Stepney, where the pulpit has since been preserved.

A niche of moulded brickwork, an attractive example of garden architecture of the time of Queen Anne, removed from the grounds of Bradmore House, Hammersmith, has been re-erected at the north end of the garden. A portion of the fine mid-17th-century brick façade of Boswell's House, Great Queen Street, recently demolished by the United Grand Lodge of England, is to be built up on the open space adjoining the disused burial ground close by. And it is probable that a home will here be found for similar exterior details rescued from old London houses.

The public have in this museum another instance of the enlightened work which is being quietly and unostentatiously carried out by the London County Council. The Council, it should be mentioned, have delegated the control of the museum to a committee, the present chairman of which is Mr. Andrew T. Taylor, F.R.I.B.A.; while the management is under the direction of Mr. W. E. Riley, F.R.I.B.A. The members of the Council and others who have interested themselves in this excellent undertaking are to be heartily congratulated on the successful outcome of their enterprise.

FURTHER LIGHT ON BALDASSARE D'ESTE BY HERBERT COOK

THE publication in the pages of this Magazine¹ of the one and only authenticated portrait yet in existence from the hand of Baldassare d'Este, the once celebrated court painter of Ferrara, has been followed by the appearance of several articles in the Italian and German press, contributing fresh material for a fuller appreciation of the forgotten master. I do not here propose to repeat what is known of his history—he flourished between 1460 and 1504—for the record of his career is to be found in any recent dictionary or study of the subject;² but inasmuch as an artist's personality is chiefly revealed to us through the medium of his art I wish to add some fresh material to Baldassare's growing *œuvre*, and

thereby endeavour to consolidate his position in the eyes of modern students as indeed, after Cosimo Tura, the most distinguished of the Ferrarese portrait painters of the time.

The recent acquisition by the Munich gallery of the large and important group, that of *The Sacrat Family* [PLATE I, A] has given a great impetus to the study of this question, and by far the most complete list of works that can be attributed with safety to Baldassare appears in an admirable article published by Dr. Walter Gräff,³ with whose conclusions I in the main agree. I can hardly go so far as to call this picture a "masterpiece of painting", although undoubtedly one of Baldassare's chief works, but his hero—and mine—is certainly deserving of rescue from total oblivion, and of being reinstated on a par with the leading Ferrarese painters Tura, Cossa and Ercole Roberti. The Munich picture has much of the rugged realism of Tura, tempered by the amenity of

¹ *Burlington Magazine*, Vol. XIX, p. 228 (July 1911).

² E.g. Thieme-Becker's *Künstler-Lexikon*, p. 388, amplified by Signor Adolfo Venturi in his *Storia dell' Arte Italiana*, Vol. 7, Part III. Cf. also Crowe and Cavalcaselle, *North Italian Painters*, II, 235 (with Dr. Borenius's notes), and Mr. Gardner's *Painters of the School of Ferrara*, p. 46 ff. (1911).

³ *Münchener Jahrbuch*, 1912.

DESCRIPTION OF PLATE I, OPPOSITE (Pictures all ascribed here to Baldassare d'Este.)

- [A] *The Sacrat Family* (Kgl. Alte Pinakothek, Munich, ascr. to Baldassare d'Este).
[B] *A Concert*, panel, 93 × 73 cm. (National Gallery, Salting coll., ascr. to Ercole de' Roberti).

- [C] *Portrait of an Unknown Man*, perhaps Baldassare d'Este, 13½ × 19½ (Abdy sale, May 1911, ascr. to Cosimo Tura).

A



B



C

D



E



F



G

Further Light on Baldassare d'Este

Cossa, and rendering of character is given with some energy yet with a certain timidity, which in the case of the boy's portrait almost amounts to feebleness. In fact the work is uneven, and displays divergent characteristics, especially in the treatment of the hands, which proves the painter had not yet fully "found himself". The drawing of the fingers is most peculiar, resulting in a claw-like hand which is extremely ugly. This characteristic is to be noted, as we shall find it elsewhere. The extraordinary way the boy's hair is rendered is again something so personal as to offer a clue towards other identifications. Altogether we may infer that this is a relatively early work, and this is confirmed by the costumes which point to the period 1480-5 (*cf.* Costa's Bentivoglio altar-piece of 1488).

Of slightly later date is *The Violinist* in the Dublin Gallery [PLATE II, D], a picture which has long puzzled all students of Italian painting, but in which I recognize the same hand. Fortunately I may claim support for its Ferrarese origin from the (for once) friendly quartette, Dr. Bode, Signor Venturi, Mr. Berenson, and Sir Claude Phillips, as against the official catalogue which puts it down to Botticelli. A quite recent study of the original confirms what I long suspected, that Baldassare and no other is the painter, a view of mine, I am glad to see, that Dr. Walter Gräff fully endorses.⁴

But of still greater importance in helping us to assess Baldassare's rightful position is a picture in the National Gallery where for some years now it has passed current as an Ercole Roberti [PLATE I, B]. This *Concert* is to be ascribed in my opinion without any doubt to our Baldassare, and as such should secure his position for all time, for he has successfully forced the doors of the National Gallery and gained admittance to the company of the select Ferrarese among whom henceforth he takes a prominent place, and that on his merits. Already in 1894, when the late Mr. George Salting lent this *Concert* to the Ferrarese exhibition at the Burlington Fine Arts Club, the view that we had here a late work of Ercole Roberti was questioned, and the juster comment made that:—

The picture marks the transition from the earlier period which ends with Ercole Roberti to the second period of Ferrarese art, which begins with Costa and Francia.

and after twenty years I find myself endorsing this (my own) view with conviction, backed by a present familiarity—which was non-existent in those days—with Baldassare's style.⁵ The

hands alone proclaim it. And unless I am mistaken the three singers are members of the Bentivoglio family, the woman vividly recalling one of the daughters in the great family altar-piece of 1488, painted by Costa, and now in S. Giacomo Maggiore at Bologna.

That Baldassare should have had access to the intimate life of the reigning families of the Bentivoglios, Sforzas and Estes is not to be wondered at when we remember he was half-brother to Duke Borso of Ferrara, whose portrait he painted several times, as well as that of other members of the Este family. One such portrait of the Duke has now been identified in Prince Trivulzio's collection at Milan, and is illustrated in two recent publications,⁶ and a further identification has been proposed by Conte Malaguzzi, namely that of the young Ercole d'Este in the portrait at Locko Park, where it is catalogued as a Cossa. Here too I think we are to recognize Baldassare's hand, as also in two other profile portraits, one at Hampton Court, called the *Portrait of Guidobaldo d'Este*, the other in the Museo Correr in Venice [PLATE II, E]. Crowe and Cavalcaselle were the first many years ago to couple Baldassare's name with the Correr portrait, a suggestion of unusual brilliance when we remember the then state of knowledge on this subject, and their reading of the mutilated inscription at the top as the painter's name is probably correct.⁷ Dr. Walter Gräff also accepts their view, and endorses my own identification first made in these pages that the pair of full length portraits in the Kestner Museum at Hanover are also Baldassare's work.⁸ And so the tale grows. Surely a remarkable instance of artistic revival, when in 1911 Baldassare was a *vox et præterea nihil*.

But there are yet two others to be added. One is a portrait of a man, sold in the Abdy sale at Christie's May 1911, under Cosimo Tura's name, for 1,800 guineas, and here illustrated [PLATE I, C];

⁵ Sir Claude Phillips (*Burlington Magazine*, 1910, Vol. 17, p. 15) also shares some doubt as to the official attribution: "Few things in the whole Salting bequest are more remarkable than the *Concert*, a work of a grandiose and impassioned realism recalling with a difference that of Cosimo Tura, which is in all probability rightly ascribed to his follower, Ercole de' Roberti. If it is his, it must, however, represent a phase of development of this Ferrarese master with which we are as yet imperfectly acquainted".

⁶ *Rassegna d'Arte*, July 1912 (Malaguzzi); *Storia dell' Arte Italiana*, Vol. 7, 1914 (Venturi).

⁷ See Crowe and Cavalcaselle, *North Italian Painters* (ed. 1912), II, 236, and notes.

⁸ *Op. cit.*, p. 222-4. Signor Venturi (*op. cit.*) endorses my view (*Burlington Magazine*, Vol. 19, p. 233), though without acknowledgment.

DESCRIPTION OF PLATE II, OPPOSITE

(Pictures all ascribed here to Baldassare d'Este.)

- [D] *Portrait of a Musician*, panel, 20 × 14 in (National Gallery, Dublin, formerly ascr. to Botticelli).
[E] *Portrait of an Unknown Man*, panel, 49 × 35 cm. (Museo Correr, Venice, ascr. to Ansovino da Forlì).

- [F] [G] *Portraits of Giovanni Bentivoglio and his Wife*, panels, 52 × 36 cm. each (Dreyfus collection, Paris, ascr. to Ferrarese school).

Further Light on Baldassare d'Este

this may possibly be his own portrait, holding a diamond ring, his special emblem; the other perhaps Baldassare's finest achievement, the two portraits in the Dreyfus collection in Paris, long a bone of contention among the critics [PLATE II, F, G]. Many years ago⁹ I was misled into claiming Francesco Bianchi-Ferrari as author, a not inexcusable error and a protest even then against Dr. Bode's erroneous view that Cossa was the right name; to-day I hope to win other opinions to my side, and to settle this vexed question for all time.¹⁰ Leaving aside for the moment all questions of style—a discussion better furthered by study of a good illustration than by mere words—the question of date is of importance. For Cossa died in 1477, in which year Giovanni Bentivoglio and his wife, who are here represented, were 34 and 39 years respectively. No one would I suppose put them down as so young in the portraits, so that the date of execution must be after 1477, and Cossa cannot be the painter. And if we eliminate Cossa, there is no other Ferrarese so likely as Baldassare, the court painter of the Estes, until indeed ten years later Lorenzo Costa is called in to paint the Bentivoglio altar-piece of 1488, in which husband and wife are clearly older. So our double portrait can safely be dated between 1477 and 1488.

All this grouping of material—in itself a dull proceeding—enables us to get an idea of the importance of Baldassare as a portrait painter, and—if my identifications be accepted—helps us to fill a big gap in the history of early Ferrarese art, to which such

a conscientious writer as Mr. Berenson bears witness.¹¹ It is not a little surprising, in fact, that the material has not been sorted more thoroughly long ago, and that an artist whose life-work runs over forty years should not have been identified and studied by modern writers. The happy accident of the so-called Tito Strozzi portrait coming to light has thus proved a clue of the utmost value, leading to the re-identification of an artist long lost to view, whose claim to a high position in Ferrarese art must henceforth be recognized. In his own day—if we are to judge by the prices some of his portraits commanded—he was esteemed of greater worth than his contemporary Cosimo Tura,¹² but this may be due partly to his exalted position as half-brother of Duke Borso, and not only to an artistic superiority; inasmuch, however, as no single portrait by Tura survives, any comparison of merit in this respect between the two artists is impossible. That he was considered a good portrait painter is also shown by the commission he received to repaint the heads in Cossa's Schifanoia frescoes, which therefore as we see them to-day ought to be regarded as more Baldassare's than Cossa's work. An artist appraised by his contemporaries higher than Tura, and worthy to repaint Cossa's chief work in fresco, deserves to be reinstated once more in an honourable position.¹³

¹¹ In his *North Italian Painters* (1907) Mr. Berenson gives a list of pictures under the general title "Ferrarese before 1500". Several of these can be safely attributed to Baldassare d'Este.

¹² See Gräff, *op. cit.*, p. 216.

¹³ No reference is here made to Baldassare's activities as a medallist, nor indeed to his career as a whole. This will have to be considered afresh when yet more of his work has been identified, and to this end other students of Ferrarese art are invited to contribute.

⁹ *Gazette des Beaux Arts*, May 1901, p. 382.

¹⁰ Yet Morelli in one of those flashes of inspiration which transcend his method already in 1893 proposed Baldassare's name (*Die Galerie zu Berlin*, p. 51, note).

TWO EARLY EGYPTIAN PRINTED STUFFS BY FRANCIS BIRRELL

TWO further examples of Egyptian linen fabrics printed in resist, during the first Christian centuries, have lately been added by loan and purchase to the already excellent collection at the Victoria and Albert Museum [PLATES I, A, II, D, E].

It is unnecessary to repeat the account of the history and provenance of this kind of fabric, the whole question having already been lucidly examined by Professor Strzygowski.¹ These two

further examples raise, however, several points of iconographical interest.

The first specimen [I, A] which has been kindly lent by the Royal Scottish Museum, Edinburgh, has never been described or reproduced. Of the original piece, presumably a door-hanging, only a portion survives. Two figure-subjects indeed remain in a recognizable state, but portions of two more subjects, not appearing here, are now only just visible. Several heads and the letters Θ and Η remain in the lowest subject. The upper scene represents *The Preparation of the Throne*, a

DESCRIPTION OF PLATE I, OPPOSITE

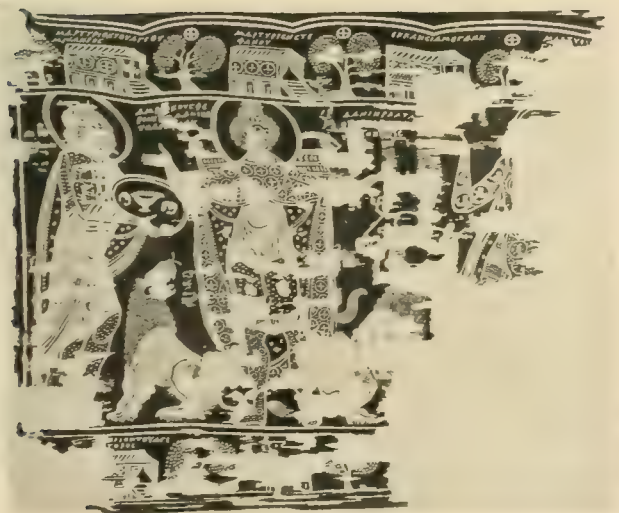
Fragments of early Christian Egyptian linen fabrics printed in resist in blue on white.

[A] Above, *The Etimasia*, showing the word ΠΑΡΘΕΝΕ; below, *Daniel in the Lions' Den*, showing portions of the words ΑΓΓΕΛΑΟC and ΑΜΒΑΚΟΤC (Royal Scottish Museum, Edinburgh).

[B] *Daniel in the Lions' Den*, showing the words ΑΜΒΑΚΟΤC ΦΕΡΩΝ ΔΑΝΙΗΛΑ; ΤΟ (sic) ΑΡΤΟΝ ΔΑΝΙΗΛΑ (?) ΑΤΑ . . . ; and in the borders, ΜΑΡΤΥΡΙΟΝ ΤΟΤ ΑΓΙΟΥ ΜΙΧΑΗΛC;

ΜΑΡΤΥΡΙΟΝ ΣΤΕΦΑΝΟΥ; ΕΚΚΛΗCΙΑ ΜΕΤΑΑΗ; and . . . ΠΙΟΝ ΤΟΤ ΑΓΙ . . . ΤΟΠΟC; [C] Above, *The Etimasia*, showing the word ΠΑΡΘΕΝΕ; below, *Moses receiving the Tables of the Law*, showing the word ΜΟΥCΗC; from Strzygowski's "Orient oder Rom" (Reinhardt collection, Kunstgewerbe Museum, Berlin).

A



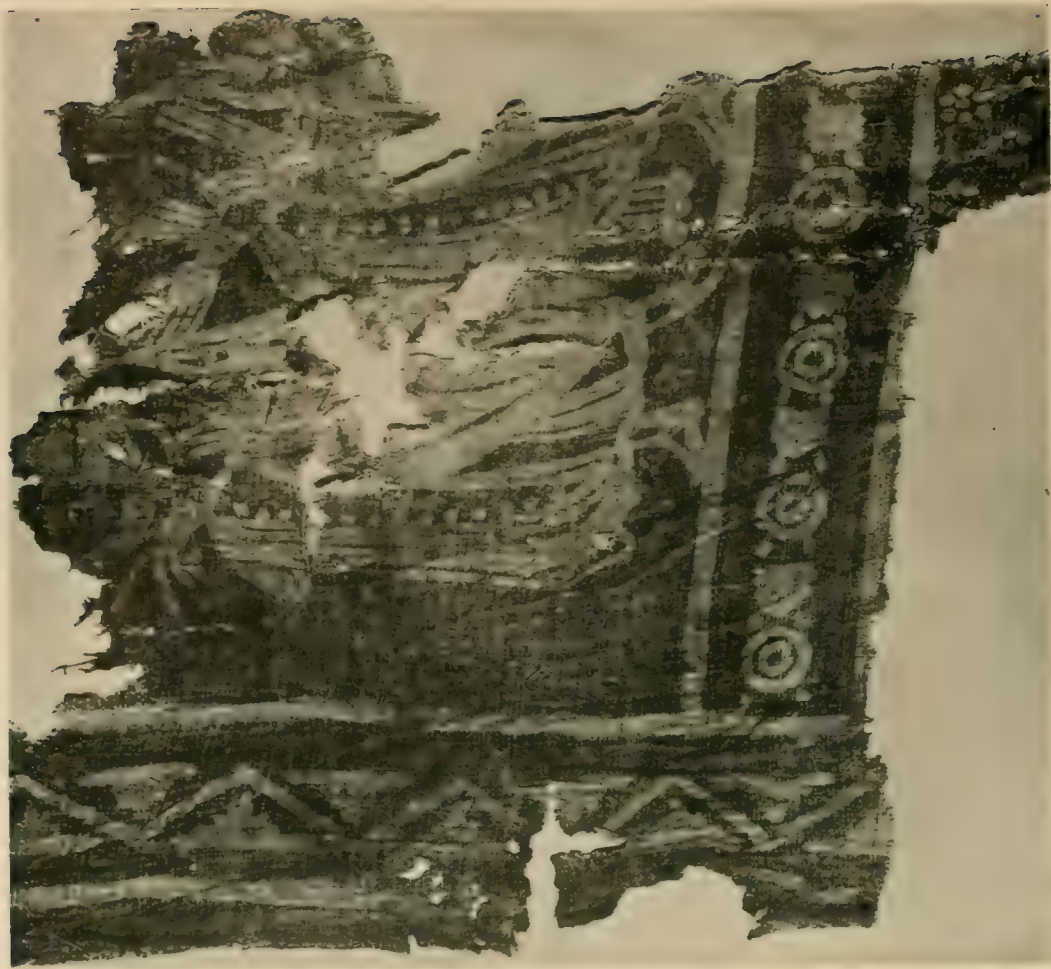
B



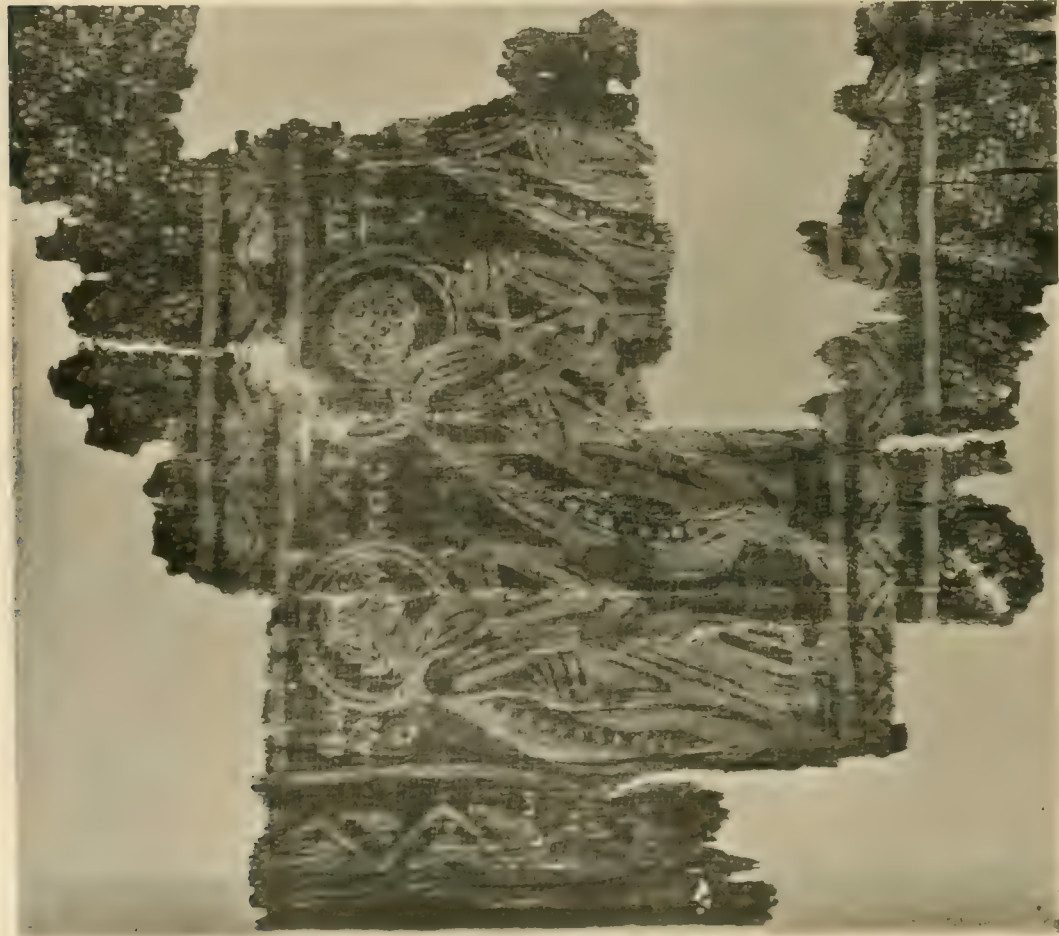
C

TWO EARLY EGYPTIAN PRINTED STUFFS
PLATE I

E



D



Two Early Egyptian Printed Stuffs

frequent theme in Byzantine art, where it appears in various forms. The subject is suggested by several biblical passages, most particularly, perhaps, by Psalm IX, v. 7,² "But the Lord shall endure for ever; He has prepared His throne for judgement". Two figures from each side carrying torches in their hands approach an empty throne, which is surmounted by a cross encircled in a wreath. By the figure on the right appears the word ΠΑΡΘΕΝΕ. Another stuff with the same subject [PLATE I, C], which is in the possession of Dr. Reinhardt, has been described and reproduced by Professor Strzygowski.³ He was, however, unable to discover the subject owing to the mutilated condition of the fragment.

Below the *Etimasia*, or *Preparation of the Throne*, on the Edinburgh piece appears a rendering of *Daniel in the Lions' Den*. On the extreme left appears the angel, then the prophet Habakkuk (Ambakous) bringing food, then Daniel between two lions. The scene is taken from the Apocrypha ("Bel and the Dragon", vv. 33 *et seqq*). Beside each figure appears his name in Greek characters. The same subject is represented on a piece in the Kunstgewerbe Museum at Berlin, which has been reproduced and fully described by Professor Strzygowski⁴ [PLATE I, B].

The second piece [PLATE II, D and E], which has been purchased by the museum, has already been shortly described,⁵ and the diaper pattern in part reproduced.⁶ This fragment also was probably once part of a door-hanging, and is now in five pieces, but that all belong together is proved by the identical stem and leaf border and diaper pattern that appears on the various bits. The largest fragment is printed with the *Communion of the Apostles*, another frequent subject among early christian artists.⁷ It is similarly treated in the "Codex purpureus Rossanensis", a Byzantine gospel of the 7th century.⁸ In the present case three nimbed figures advance towards the right to receive the communion from Christ. The name of each is given ΜΑΡΚΟΣ—ΠΕΤΡΟΣ—ΘΩΜΑΣ—, Saint Mark, no doubt as a tribute to the locality, being numbered among the Apostles. Christ should

appear on the extreme right of the scene, but unfortunately the piece has been severely mutilated and the figure is consequently entirely lost.

Two other portions of the hanging show figure subjects, but so mutilated that it is impossible to do more than put forward a tentative suggestion. In each case male figures are seen walking towards the left. In the larger of the two [PLATE II, E], they are engaged in such earnest conversation as to tempt the idea that it is the journey to Emmaus which is being represented. About the smaller piece no suggestion as to the subject is made. The other two pieces consist of the stem and leaf border and the diaper pattern of blossoms that occur on the other bits.

It is interesting in the case of these two pieces to note the repetition of subject that occurs. The total number of pieces known does not exceed a dozen, one of which, the magnificent specimen in the Louvre,⁹ shows a pagan subject, the *Triumph of Bacchus*. With the other pieces, which are all christian, the range of iconography is smaller even than the limited number of fragments that have at present come to light. The two pieces described above introduce us to a new subject, the *Communion of the Apostles*, and enable us to discover an *Etimasia* on the Reinhardt piece, where the rendering appears to be identical.

Nothing can be added which may alter the general conclusions that have been already drawn. But perhaps it is not fanciful to imagine that these two fragments are slightly later in date than the other pieces in the Museum, which have been provisionally assigned to the 5th century. With these last, indeed, the design is Byzantine and masterly, but there still hangs about the drawing recollections and traditions of the later stages of Hellenistic art. But in these pieces the liberation from the servitude of the Grand Style is complete. The figures have become stiffer and more conventional; everything pompous and irrelevant has been obliterated. In the *Communion of the Apostles*, particularly, the figures move with hieratic sanctity to partake of the supper of the Lord. In the other piece, the maidens in attendance on the throne advance with the mystic solemnity characteristic of the new epoch. It is presumable that these printed stuffs are examples of a popular, perhaps of a peasant, industry, but yet the whole range of the early christian centuries produced little that is finer.

⁹ Gayet, *Les Portraits d'Antinoé*, reproduced and described, pp. 20, 21.

² Paul Durand, *Étude sur l'Etimasia, symbole du Jugement dernier*.

³ *Op. cit.*, pp. 106, 107.

⁴ *Op. cit.*, pp. 91-96.

⁵ *Op. cit.*, p. 109, where it is called the "Aposteltuch"; and Forrer, *Zeugdrücke der Byzantinischen etc. . . . Kunstepochen*.

⁶ Forrer, *op. cit.*, Plate II.

⁷ Edouard Dobbert, *Das Abendmahl Christi in der bildenden Kunst*.

⁸ Muñoz, *Codex Purpureus Rossanensis*, Plates VI and VI.

DESCRIPTION OF PLATE II, OPPOSITE

Fragments of early Christian Egyptian linen fabrics printed in resist in blue on white.

[D] *The Communion of the Apostles*, showing the words ΘΩΜΑΣ, ΜΑΡΚΟΣ and ΠΕΤΡΟΣ; [E] An unknown subject, without lettering; from the Theodore Graf (Vienna) and Richter collections. (Victoria and Albert Museum.)

THE NATIONAL GALLERY BY LIONEL CUST

THE "Report of the Committee of Trustees of the National Gallery, appointed by the Trustees to inquire into the retention of important pictures in this country, and other matters connected with the national art collections", is a document of singular interest. The circumstances in which this Committee was originally appointed on November 14, 1911, are not stated in the Report, but since the Report is issued by the Lords Commissioners of H.M. Treasury as a Parliamentary Blue-book, we may presume that it was appointed with the Commissioners' approval, to inquire into divers matters of contentious interest, which had been brought to the notice of the Trustees of the National Gallery as a Board. It would therefore have been better had it been made clear that the Trustees appointed as a Committee of their Board made their report in the first instance to the Board, and that this Blue-book has been issued with the approval of the Trustees in their collective capacity. The Committee appointed in November 1911 consisted of Earl Curzon of Kedleston, Sir Edgar Vincent (now Lord D'Abernon) and Mr. Robert H. Benson, as representing the Trustees, and Sir Charles Holroyd, as Director and Trustee, while the duties of Secretary to the Committee were discharged gratuitously by Mr. Robert C. Witt, to whose invaluable pamphlet on the Nation and its Art Treasures, published in 1911, the appointment of this committee of inquiry may be safely attributed. It is on this pamphlet that the whole inquiry has been based, although the wide liberty given by the second part of the original reference enabled the Committee to deal with many, perhaps too many, subjects relating to the administration of our national collections. It may be due to this extensive range of inquiry, and to the long and varied list of recommendations, no less than thirty-five in number, put forward by the Committee, that the report is issued only over the signatures of its members, and not over those of the whole body of Trustees. The Trustees forming the Committee represent those who are best known to the outside world as collectors and amateurs thoroughly experienced in modern methods and practices of collecting, a profession or business which has now established its claim to a considerable share in the administration of the fine arts. These Trustees were, therefore, acquainted equally with the needs of private or public service, and interested in the cause of artists as well as of amateurs. The present Director, Sir Charles Holroyd, besides being an accomplished artist himself in more than one branch of the fine arts, is known to have a catholic appreciation of the best work of modern artists as well as of the old masters. The recommendations of such a committee cannot fail to carry authority, but the value of this authority would be considerably discounted

should it be thought that they only form a minority of the whole Board.

Another drawback to the value of this Report is its belated appearance. Although the evidence was concluded in December 1912, the Report has not been issued till 1915. The world has moved very fast during these two years, and in the domain of the fine arts certain events have happened, of which the Committee could not have helped taking cognizance, and which might have modified to some extent more than one of their recommendations. It is hardly necessary to do more than allude to the great death-struggle of nations in which the whole world is either actually engaged or deeply, perhaps vitally, interested. The cataclysm has affected the fine arts perhaps more than any other department of human industry and enjoyment. In the face of such an upheaval, recommendations as to further financial support from the Treasury must be like beating the air, and the distressing fact must be accepted that for the time being all financial aid from the Government to the national art collections has been withdrawn, and that it is impossible to say at what date it is likely to be resumed.

Two other events have also occurred since the Committee concluded taking its evidence. The vast collections formed by Mr. Pierpont Morgan, which were stored in this country, partly on loan to the nation, have been removed to the United States, and owing to Mr. Morgan's subsequent death, are now finding their way into the market again. Such an event would in the hands of the great dealing confraternity be of serious import as regards the valuation and re-valuation of works of art, although it is improbable that any objects in Mr. Morgan's collection which would be desirable for the national collections in England will ever find their way back across the sea. The other events of importance have been the falling in of the Layard bequest, the difficulties in the way of removing this collection from Italy, and the acceptance by the Government of the onus of paying a heavy export duty on these pictures, which actually belong to the British nation.

This question of the Layard collection affects the first three on the list of recommendations of the Committee, namely—

- (I) That it is inadvisable to legislate on the lines of the Italian law for the restriction or prohibition of the export of works of art from this country.
- (II) That it is inadvisable to place an export duty on pictures or works of art leaving this country.
- (III) That it is inadvisable to impose a stamp duty on sales of works of art in this country.

With regard to (I) the evidence taken seemed to prove that the Italian laws had not succeeded in their object of preventing the export of works of art from that country. These laws had only encouraged evasion and dishonesty, and had become both vexatious and ineffective. Moreover, the

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circumstances obtaining in Great Britain are so different from those in Italy that legislation for both countries on the same lines of action would be impracticable. With regard, however, to the question of affording the Government the right of pre-emption and inflicting penalties for failing to do so, it may still be possible to devise a law which would secure the Government of the day such an opportunity and would not injure the rightful demands of the owner and vendor.

Recommendation (II) dealt with a matter on which the evidence was more conflicting. Had the Committee had the examples of the Pierpont Morgan and Layard collections before them, it is possible that they might have qualified their views on the subject of an export duty. Now that the Government has agreed to pay a heavy export duty to the Italian Government on the Layard collection, the fact of such an export duty being capable of enforcement can no longer be gainsaid. Had a similar rate of export duty been charged by the British Government upon the Pierpont Morgan collection before it left this country, a very comfortable sum would have been recovered, which would have assisted the National Gallery for some time to come.

Recommendation (III) also is one in which the evidence taken hardly prepared one for so definite a statement. The Chairman (Earl Curzon), arguing against a stamp-duty on the sale of works of art, seemed to rely upon the fact that works of art are not always transferred from hand to hand by deed of conveyance, as land and as bonds or other securities are transferred. Surely, however, this is an imaginary difficulty, for it may be assumed that, if it be once understood that legal ownership of a work of art above a certain value can only be substantiated by a stamped deed, even in the case of private transactions between friend and friend, the cases of evasion would be few, and that the recipient would be glad to possess documentary evidence to prove his ownership. Ownership by inheritance would be established by the proving of a will on the payment of the ordinary death-duties, while in the case of ownership by purchase the stamp-duty on the account should not be more difficult to deal with than an ordinary receipt or insurance-stamp, except in the case of works of art sold at public auction, in which cases some special form of registration or stamping could probably be devised, without penalizing the vendor or the auctioneer.

Each of these three first Recommendations indicate that the Committee in face of the great difficulties involved in each case thought it wiser to take refuge in a simple negative all round.

The next group of Resolutions deals with the question of the sufficiency of the ordinary Parliamentary Grant to the National Gallery, the necessity for extraordinary aid at times, and other schemes for

increasing the funds at the disposal of the Trustees of the National Gallery. Here there is complete accord between the members of the Committee and the various officials and experts who gave evidence, as to the inadequacy, it may even be called the ludicrous inadequacy, of the annual grant of £5,000, which is all that Parliament has voted during the past few years for the purchase of pictures for the National Gallery. There was, however, considerable diversity of opinion as to the best method of remedy, whether by a largely increased annual grant or by a very large reserve fund, or by reliance upon extraordinary grants or by ear-marking death-duties and special taxes on the sale or export of works of art, as a fund to be used in support of the national art collections. The evidence here collected on this subject, and the recommendations of the Committee, should be sufficient to give the Government and the country a lead on this question, although their force is somewhat diminished through the recommendations not being made explicitly in the name of the whole Board of Trustees.

Much evidence went to show that the death-duties on large and, frequently, encumbered estates have had a very large share in the exodus of works of art from this country; but not merely the duties levied upon works of art. It was shown that the concessions made to owners of works of art in the Finance Acts of 1894, 1896 and 1910 have done little to check the exodus of pictures and other valuable works of art from the country. The exemption was originally extended in 1894 to pictures and other objects which might "appear to the Treasury to be of national, scientific, or historic interest", and this was again extended in 1910 so as to include objects of artistic interest which reached the appropriate museum standard. The amended Act of 1910 went a long step forward by withdrawing the previous limitation to property of this sort which was tied up by settlement, and by extending the exemption within the above limits to any such property, when "duty shall only become chargeable when the property is sold, and then only in respect of the last death, on which the property passed". With reference to these concessions it may be urged that the only ground for exemption of a select class of such property would be on the grounds of *national* interest, and that this national interest should be capable of being treated from the point of view of artistic, scientific, or historic importance. The reason why this enactment, as it stands at present, fails to produce the relief for which it was intended with all due benevolence, is that every object or work of art which becomes of national interest for any one of the aforesaid reasons simultaneously has its pecuniary value in the market considerably enhanced, and becomes thereby one of the assets to which an impoverished owner can have recourse, if the burden of taxation laid upon him cannot be

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borne otherwise. Another stricture which may be passed upon this Act is that it exempts from duty the highly valuable objects, the taxation of which would be profitable for revenue purposes, while it levies duty on the objects of minor or infinitesimal worth which only in their aggregate can be of any value for national profit-making. A millionaire may escape scot-free, when the humbler collector or inheritor of an average private collection of works of art may be severely fined for keeping it in his possession.

At the annual meeting of the National Arts Collections Fund in 1914 a suggestion was made by the present writer as follows :—

It has already been made possible in the case of the death-duties levied on an estate to receive some of it in the form of actual real property. Would it not be possible to extend this further, and in cases where heavy death-duties are levied, let us say on such estates as those of Wilton and Panshanger, that the Commissioners of Inland Revenue should be willing to receive on the part of the Government any object of special artistic or historic value it may be desirable to acquire for the nation; and this to be at some valuation which might be agreed upon between the Government and the owner? These death-duties are always considered as a windfall for the Government, and are only estimated for on an actuarial basis, so that the actual sums which fall to the Government every year through these duties are not exactly calculated, as they are in the ordinary estimates.

It would probably, therefore, not be difficult to make some arrangement as suggested.

It was pointed out more than once during the discussions of the Committee that the existing procedure, under which money is voted by Parliament, makes it almost impossible for the Treasury to keep a large reserve fund always in hand to supply the wants of the national art collections. Even extraordinary grants have to be voted by Parliament, if necessary in a supplementary estimate. Any official who has had experience of the intricate difficulties in the way of preparing the public accounts for the consideration of the Parliament will understand the reluctance of the Treasury to admit the establishment of any large inactive reserve fund which is not available for immediate use. The only argument, perhaps, which can be brought against such hostility on the part of the Treasury is that the question has never really been put before Parliament and discussed by the House of Commons. During many years now the votes for the maintenance of the national art collections have been passed under the Closure without a word of discussion, and sometimes in the small hours of the morning. Reductions are made without any opportunity of protest, and even considerable additional burdens imposed upon the country, as in the case of the London Museum, which was transformed from a privately supported institution into a full-blown national art collection without even so much as a comment in the daily press.

It will be the duty, therefore, of the Trustees, who have signed this report, to try and ensure that the report shall not be a matter of mere passing

interest, but shall, whenever the opportunity may return, be the basis of a thorough review of the situation from a national point of view. As matters stand at present it is proved beyond all possible discussion that an annual grant of only £5,000 for purchase of pictures is as futile for the National Gallery as the absurdly small sum of £750 is for the National Portrait Gallery. During the past quarter of a century the following paintings of first-class importance have been added by purchase to the national collection: Holbein, *The Ambassadors*; Velázquez, *Admiral Pulido Pareja*; Moroni, *Portrait of a Man*; Titian, *Portrait called Ariosto*; Frans Hals, *Large Family Group*; Holbein, *Christina, Duchess of Milan*; Velázquez, the Rokeby *Venus*; Mabuse, *The Adoration of the Magi*—at a cost of over a quarter of a million sterling. Had the acquisition of these eight first-class paintings depended entirely on the funds obtainable from the Government, not one of them would have found its way into the national collection. In connexion with these purposes the Committee laid particular stress on the good work done by the National Art Collections Fund, and paid tribute to its energy and patriotism. It should, however, be clearly understood that the National Art Collections Fund was not instituted to relieve the Government and the nation from the duty of maintaining the high repute of the national art collections and the high level of their contents. It was instituted to act as an auxiliary to the main force, recognizing the fact that there were continual opportunities for obtaining objects of sufficient interest and value to be placed in the national collections, but which through the limitation of funds would probably have to be declined, however desirable they might be. The collection of huge sums such as those required to secure for the nation Holbein's *Duchess of Milan*, the Rokeby *Venus*, and the great Mabuse is really outside the scope of the National Art Collections Fund. Depending as the fund does on the precarious support of a mere handful of annual subscribers, it cannot be relied upon to take the place of the Treasury, as it has already done, in the time of national emergency.

In an Appendix to their Report the Committee have added a "List of Important Pictures Sold out of the United Kingdom in recent years". The list is instructive, for it illustrates the character of the pictures most in demand and that of the collections into which the majority have passed. Although lovers of great art must feel many pangs of regret that so many fine works of art should have left this country, which remains in more senses than one the poorer for their removal, the actual number of pictures on the list which the Trustees of the National Gallery might have felt it their duty to try and retain is not very large. Probably for an expenditure not exceeding that for the eight

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pictures already referred to, all the pictures in this list of exiles which ought to be in the National Gallery could have been obtained and secured for all time. One important point of the inquiry elicited from more than one witness is that the number of first-class pictures in this country which ought to be secured as national property is really very few, and that a schedule of these has been prepared and is on the files of the National Gallery. As this is a matter in which it is of great importance to the parties concerned that such information should be of a strictly confidential nature, one need not do more at the moment than urge upon the Trustees the duty of persuading the Government and the Treasury that the retention of these particular pictures in the country is a matter of national importance, and that if the necessity for an abnormal expenditure should occur, as it may from time to time, the Government for the time being should not hesitate to meet it, and to support their action by all the means within their power. It should, moreover, be the duty of the Government at all times to stimulate the pride and interest of the whole country, indeed of the whole Empire, in the national art collections. A great deal can be done towards this object by linking up the great art collections of the provinces and the collections overseas to those in the capital cities. Throughout the interesting evidence of officials connected with the administration of various art institutions, the need for some such sympathetic alliance is brought forward and in some cases demanded. More than once the policy of placing all the national art collections under some central organization was suggested and recommended. The chief obstacle to this reform seems to lie in the Victoria and Albert Museum being under the control of the Board of Education, and not, as in the case of the British Museum and the National Gallery, entrusted to a selected board of trustees. All the evidence taken showed a consensus of opinion that, in spite of certain well-defined drawbacks, the system of control by boards of unpaid trustees was the best available for use in the United Kingdom. Trusteeship in any shape is safer, when regarded as a matter of business and not of personal inclination. Here it is worth while to recognize that the Committee presided over by Earl Curzon of Kedleston was in itself a committee of practical business men, who were able to lay aside questions of sentimental or merely æsthetic import, and consider the welfare of the national art collections strictly from a business point of view.

It is permissible perhaps to regret that so much of the time of this Committee was spent upon questions of a somewhat roving nature concerned with the administration of the national art collections, the relations of the Tate Gallery (for the proper designation as National Gallery of British Art seems to have been quite discarded) to the

National Gallery, the absence of any provision for a gallery of modern foreign pictures and sculpture, and the thorny question of the Chantrey bequest, together with certain questions of domestic economy, which rather tend to obscure the main import of this inquiry. In the present conditions of daily journalism, a side issue, such as the pictures of the Chantrey bequest, which is more readily intelligible to the uninstructed public, can easily be worked up into a main subject of discussion, to the exclusion of the really vital interests of the National Gallery itself. The question of the Chantrey pictures is chiefly interesting as illustrating the irresolute and illogical handling of the whole question by successive Governments, imposing certain conditions and powers on the Board of Trustees at one time, and other conditions with negation of powers on the same Board at another date. The actual conflict of interest and deadlock involved does not depend upon the quality of the works of art which the Royal Academy may select as in their opinion worthy of being preserved to represent our native schools. No painting by any artist of any country or any school should be allowed to claim a right to occupy permanently any space in any national art collection, unless it has earned this right by the continuous approval and acclamation of successive generations.

This is, however, a matter of subsidiary interest to the main object of this inquiry, which was into the Retention of Important Pictures in this Country. At the present day, amid the shriek of shells, the glow of burning towns, the agonizing death-roll in the daily paper, when estimates of a thousand millions are discussed with less vehemence than those of a few hundred thousands have been in the past; when the actual possession by nations of works of art which have been in their ownership for centuries has become a matter of uncertainty, it can hardly be hoped that anything but an academic interest will be taken by the Government in this Report of the National Gallery Committee. It is, all the same, a valuable record of work done in the national interest, and the thanks of the nation should be due, not only to Earl Curzon and his colleagues, and in particular to Mr. R. C. Witt, but to those gentlemen who gave such valuable evidence, based on actual experience of administration or of the actual business transactions which control the market of the Fine Arts at the present day. Neither Parliament nor the nation can allege now that the urgency of the case has never been laid before them. Should the few remaining objects of first class value still remaining in this country be lost to the nation, the nation will only have itself to blame. These objects are known, and their approximate value can at any time be ascertained in such circumstances as to render their retention in this country quite possible, if the Government of the day chooses to exercise its powers.

THE EXHIBITION OF CHINESE ART AT THE BURLINGTON FINE ARTS CLUB*—I

REFLECTIONS ON CHINESE ART ; BY A. CLUTTON BROCK

THIS exhibition, consisting mainly of small objects, makes us realize how pre-eminent the Chinese have been in such things and also how lately we in Europe have begun to understand the nature of their excellence. The very word *Chinoiserie*, with the meaning we give to it, expressed our former misunderstanding which still persists in many collectors. It means mere curiosities, charming because they are so exotic and irresponsible. The Chinese, we used to think, were an absurd people who, when they were not torturing each other or committing suicide for a whim, produced these curiosities for European drawing-rooms. *Chinoiserie* were to us what pug-dogs are among animals, amusing because of their grotesqueness ; and the more exotic they were the more our collectors prized them. But now we know that these extremely oriental curiosities are works of the Chinese decadence, and that what seems to us their exotic charm is merely their decadence. No doubt Louis Quinze furniture and Sevres china seem fantastically occidental to the Chinese, but great art of all ages and countries has not these excessive peculiarities of time and place, and the art of the Tang and Sung dynasties is not exotic to us. It has the commonsense, the seriousness and the normality of all good art. And this is true of the smaller things as well as of the greater, as we can see in this exhibition. Every nation has its own peculiar weakness in art. The Chinese weakness is for luxury ; they like to give to objects of art the purely physical beauties of natural things—that is the direction their virtuosity and their intense industry take. They, in their decadence, delighted in a finish more intelligent than most European finish, but still the finish of the craftsman rather than the artist. They retained their taste, but not their sense of direction. But in the earlier art there is still a perfect sense of direction which prevents the finish from going too far.

*We take this opportunity of thanking the exhibitors who have kindly given us permission to publish, either in the present or a later number, illustrations of objects lent by them for exhibition, namely, Mr. W. C. Alexander, The Viscount Allendale, Mr. Barr, Mr. Ellice-Clarke, Mr. G. Eumorfopoulos, Mrs. Joseph, Mrs. Zachary Merton, Mr. O. C. Raphael, Mr. Robert Ross, Mr. Charles Rutherford, Mr. F. N. Schiller, Mr. Harding Smith, Mr. Wilson Steer and Lady Stern. The descriptions are those given in the Burlington Fine Arts Club Catalogue, which is "under revision", and they are subject to further investigation and discussion.—ED.

Take for instance the jade, of which there are examples from the Han dynasty to modern times. Much of the jade prized by our collectors has no artistic merit. It is only remarkable for the beauty of the material or the skill with which that difficult material is manipulated. Some of the most elaborate objects shown lack even the Chinese taste ; one feels that they must have been produced for Europeans. But the figure illustrated [PLATE I, C], lent by Mr. O. C. Raphael, *The Courtier standing in a respectful attitude*, has the qualities of all good sculpture. It is not a clever imitation of a human being which freezes back into stone when you are tired of its cleverness, but a piece of stone that seems to come to life as you look at it. The Chinese, in their earlier art, had the power of giving the essential character of anything without detailed imitation. They could do seriously, and with regard to ultimate truth, what our best caricaturists do now derisively. So Mr. Raphael's buffalo, which also will be illustrated later, is the very essence of a buffalo. One would think it was the portrait of a buffalo by one, not by a man looking at a buffalo with alien if curious eyes. It is more like a buffalo than a buffalo is like itself. And so it is with the two horses, one of dark jade, and possibly of the Sung period (C 7), the other of grey-green jade and perhaps of the Yuan dynasty (C 9). Both of these are the very essence of a horse, the former subtle and quiet, the latter splendid and obvious, like the art of the high renaissance, but still with that peculiar Chinese sympathy for the nature of the thing represented which prevents the swagger from becoming tiresome. It has lost the mystery of the earlier art. One sees that it is done with great skill and one is aware of the connexion between the skill and the effect, but the skill has a right purpose and accomplishes it.

After such art in Europe there always comes a period of merely tiresome swagger. The Italians never recovered from their cinquecento. They were like millionaires who have lost their money and cannot settle down to moderate means. One feels always in their later art that they have seen better days and cannot forget them or behave as if Michelangelo and Titian had never been. But the Chinese after the Sung dynasty accomplished a feat unique in the history of art. They were able to lose the sublimity and lofty seriousness of their great age, and yet not to behave as if they still retained it. They could become primitive again and work as if a great age were before and not behind them. There runs through all Chinese art

DESCRIPTION OF PLATE I, OPPOSITE : HUMAN FIGURES

Measurements indicate height.

- [A] Buddhist priest standing in an attitude of adoration, bronze, lacquered and gilt, Ming, 10½ in. (Mr. Robert Ross, A 67).
- [B] Kuan-Yin, standing on a lotus-throne, holding in the right hand a lotus and in the left an object which M. Chavannes calls "une sorte de palette", Northern Wei or Sui, 34½ in. (Mr. Roger Fry).
- [C] Pale greenish jade boulder, shaped into the form of a courtier standing in a respectful attitude, possibly Han, 11½ in. (Mr. O. C. Raphael, C 1).

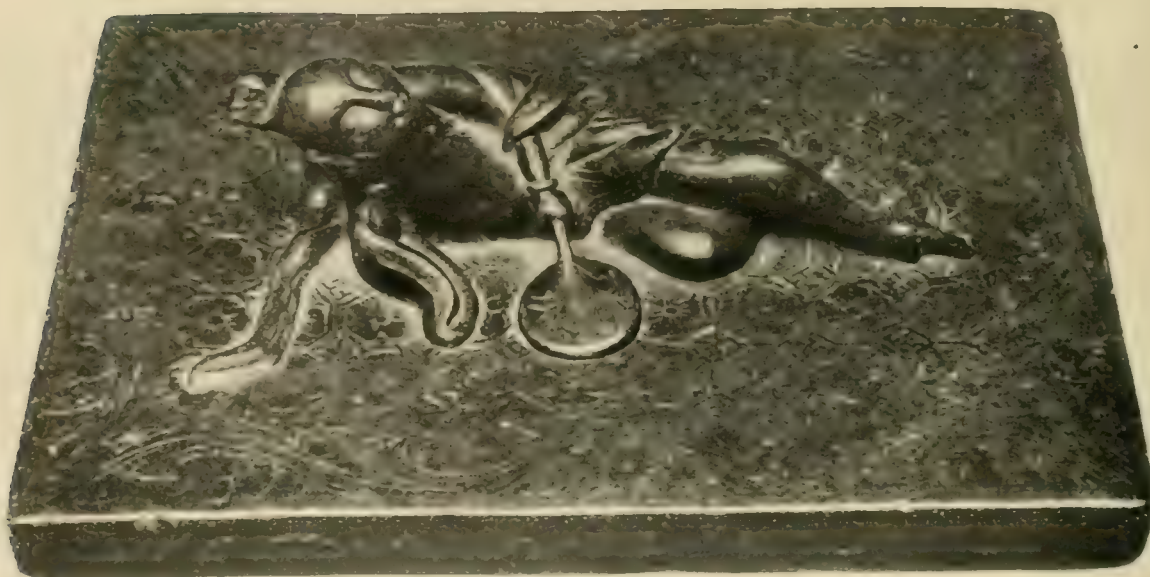


THE EXHIBITION OF CHINESE ART AT THE BURLINGTON FINE ARTS CLUB
PLATE I

D



E



F

Exhibition of Chinese Art at the Burlington Fine Arts Club

this strain of the primitive, of a people content to do what they can, without pretending to extreme intelligence or to high passion, without assuming in their trifles the airs and graces of great masters. Their weakness always is, as I have said, for the luxury of art, for mere beauty of material, and for elaborate finish; not for emotional or intellectual insincerity. And thus they produced, at least up to the end of the 18th century, charming things in all kinds of art still with the same qualities that one finds in Mr. C. L. Rutherston's jade, *Horse attacked by a Bird*, which may be of the Han dynasty (A 27). There are these qualities in the two figures of horses in cloisonné enamel lent by Mrs. Zachary Merton (B 20), one of which will be illustrated. These are not great art, and they do not pretend to be. They make no effort after the swaggering skill of the Yuan jade horse, and one might think they belonged to a far earlier period. The artist has not pretended to know anything about the structure of a horse. He gives us merely his idea of one quite simply like a child, and yet with the most happy use and enjoyment of his material. Here again the Chinese sympathy with the object represented preserves him from that egotism which is the vice of the decadent European artist, from that desire to exploit everything in his own artistic interests which makes his work as tiresome as egotism is in human beings.

All through Chinese art the disinterested sympathy with things most alien from man persists and preserves that art from the madness and the barren pride of egotism. The Chinese in their art have no snobbery. They have never believed that some particular themes, such as the nude, or shepherds or shepherdesses, or history or mythology, were alone worthy of a civilized artist. They have always been able to look at the world like children and express quite simply their interest in what did interest them. And that is why their art, when it does not become too patiently luxurious, always interests us. The artist is not trying to tell us how artistic he is. He does not insist upon his knowledge of everything he represents or upon the perfection of his academic training. He is able, again and again, and in spite of even the great accomplishment and the long tradition behind him, to begin afresh, as if no one had produced wonderful masterpieces before him and as if he had no desire to rival them. Thus the stone carving of a recumbent Buddha with the praying Lo-han behind, lent by Mr. R. H. Benson (A 85),

is a work perhaps of the 18th century; and yet the artist has recovered all the innocence of primitive art. It is of the same quality, even if inferior, as the beautiful Bodhisattva with two attendants belonging to Mr. Eumorfopoulos, which is illustrated here [PLATE II, D]. This is said to date from the northern Wei dynasty, so that there are probably 1,400 years between the two works; and yet Chinese art kept its innocence all through that period, not apparently by a conscious effort or by violent theoretic reactions, but because there were artists throughout able to free themselves of egotism and to do just what they wanted to do without being overawed by former accomplishment.

They preserved also that lyrical quality which has so constantly been destroyed in European art of all kinds by pedantry, and which has been so constantly affected when it no longer exists. There is this lyrical quality in the reclining lady of dark green serpentine belonging to Mr. Alexander (A 78), illustrated [PLATE II, F]. This is said to be of the 17th century, and it recalls in its dreamy beauty the beautiful Ming painting called the *Moonlit Pavilion* in the British Museum. It is, again, not a great work at all, but it is simply and naturally lyrical. That is to say, the artist has expressed in it a certain mood rhythmically and with little statement of fact, just as a poet expresses such a mood in verse. And he has done this without any obvious intention. The rhythm is nowhere forced; the suppression of fact is not over-conscious, as it so often is in our modern lyrical art. The artist has not tried to be artistic or to illustrate some theory of his own. He has merely escaped from the irrelevant, as a poet like Shelley or Blake escapes from it, because he is thinking of what he wanted to do rather than of his own state of mind. There is the same lyrical quality in the innocent and delicious painting, *Girls gathering Chrysanthemums*, lent by Mr. R. H. Benson (Paintings, 7; Catalogue, p. 35), which is a work of the 18th century. Both remind us of those people who, without brilliance or any obvious virtue, charm us because things happen to them quite simply, because they experience life without trying to experience it like someone else. So one feels that these Chinese artists record their own simple unperverted experiences, and by methods equally simple and unsophisticated. They are not wanting in skill and they do not pretend to despise it, but they are not thinking of their skill when they are at work; and the charm of their work is a

DESCRIPTION OF PLATE II, OPPOSITE: WORKS IN STONE

Measurements indicate height.

- [D] Fragment of a statue (?), marble, with relief of a Bodhisattva between two attendants bearing fans. Northern Wei, 5½ in. (Mr. G. Eumorfopoulos, A 47).
[E] Fragment, probably one of the Lo-han (Arhat) (from the cave temples of Lung-mên); basalt, with weathered patina which conceals the original dark colour. Early

- T'ang, 6½ in. (Mr. F. N. Schiller, A 29).
[F] Paperweight (?) representing a Manchu lady, in high relief, reclining on a carpet; the garments have been painted; dark green serpentine (?); 17th cent., 11 × 8½ in. (Mr. W. C. Alexander, A 78).

Exhibition of Chinese Art at the Burlington Fine Arts Club

bye-product, not aimed at but coming naturally like the charm of a natural human being.

And yet the Chinese can be as tiresome, in their own way, as any artists of Europe; and our collectors seem to value and encourage their tiresomeness. I do not know how far they are responsible for it; how much of the worst Chinese art has been produced to meet the European demand, or whether they themselves really like the elaborate absurdities of Kien-lung porcelain, or of the later jade and red lacquer. It does all look to us violently Chinese, but it may be that they have developed their own weaknesses because they found that we liked them, and being a very commercial people, could not resist our demand. At any rate, it is certain that we have betrayed our

stupidity over Chinese art just as much as over our own. Instead of wanting it to be good we have wanted it to be Chinese. We have, in fact, supposed that Chinese art was something utterly different in all its principles from European, just as we have supposed that the Chinaman was a different animal from the European. But being a human being, he is not, as we know from his poetry and philosophy and art. The pigtail is not the essence of him, nor are Chinoiserie the essence of his art. Our new understanding of Chinese art, now that we are beginning to see the best of it, will help us to understand the Chinese themselves, and it will teach us the lesson we most need to learn about art, namely, that in its excellences it is all alike. It is only in its defects that it differs widely.

DESCRIPTION OF PLATE III, OPPOSITE : WORKS IN BRONZE

Measurements indicate height.

[G] Figure of a unicorn (Ch'i-lin), originally gilt. Yüan or early Ming. The saddle with the mirror-holder has been added in more recent times; the present mirror does not fit the holder. Length 11½ in. (Mr. E. B. Ellice-Clark, F 28).

[H] Vessel in the form of a recumbent ram, with flat cover and swing-handle, late Ming or early Ch'ing, 5 in. (Mr. P. Wilson Steer, G 31).

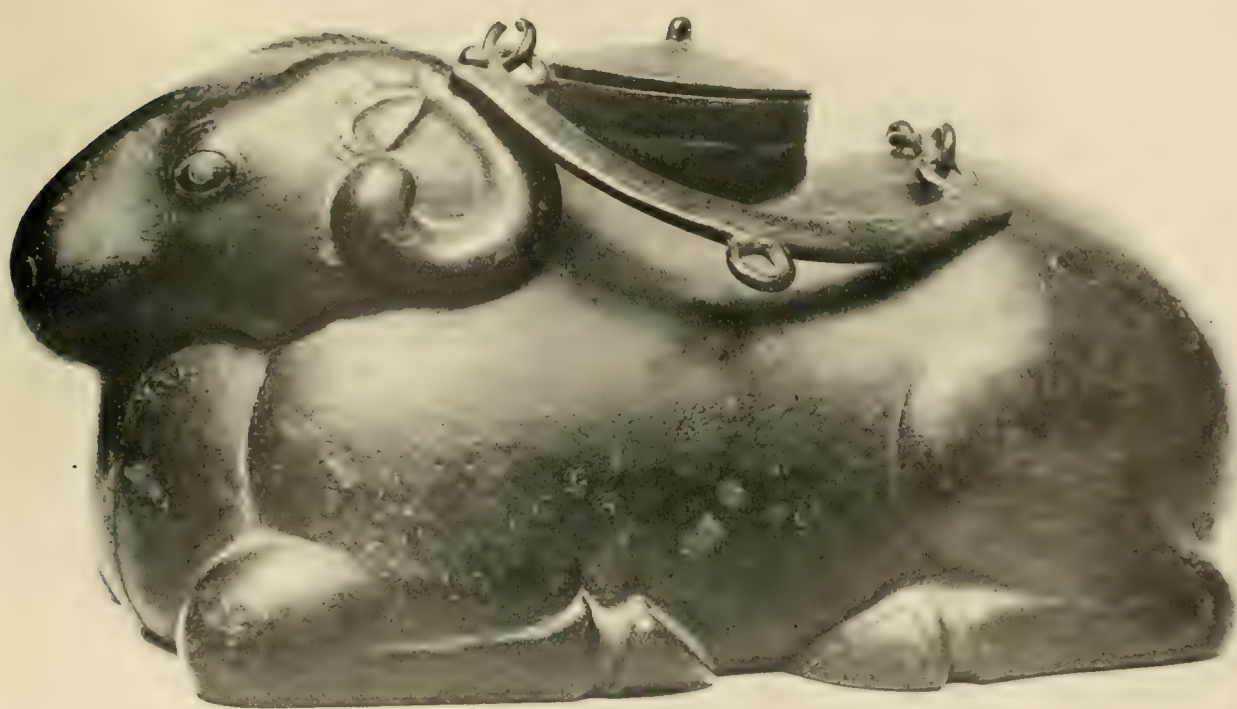
NOTES

RECENT DISCOVERIES CONCERNING PADUAN ART HISTORY.—One proof among many of the strong feeling of civic pride and patriotism existing all over Italy is afforded by the numerous bulletins issued by the municipal museums in that country. The contents of these publications is no doubt to a considerable extent of mainly local interest, but they also not infrequently include other articles appealing to wider audiences. I may therefore draw attention to a very interesting paper by Prof. Andrea Moschetti in Vol. XVI of the "Bollettino del Museo Civico di Padova", and lately also reprinted as a separate brochure under the title "Un quadriennio di Pietro Lombardo a Padova (1464-1467)". Prof. Moschetti, already well known as an historian of Paduan art, was not long ago asked to superintend the restoration of the charming 15th-century house at the Ponte delle Torricelle at Padua, known from its original owners as the Casa Olzignani. The work of restoration, now successfully closed, caused Prof. Moschetti to inquire into the history of the building, and his researches both in the Paduan archives and among the 15th-century buildings and sculptures of that city have enabled him to throw an altogether new light on the beginning of Pietro Lombardo's career. For one thing he has been able to prove the uninterrupted residence of Pietro Lombardo at Padua from January 1464 to September 1467, whereas previously nothing had been known of this artist up to 1475; moreover, he has established, on the evidence of contemporary records, that the well-known monument to Antonio Roselli in the Santo at Padua which has hitherto been regarded as a work by Bartolomeo Bellano, was executed by Pietro Lombardo and

probably finished in the course of the year 1467; and he also adduces convincing reasons for assigning to Pietro Lombardo the design and decoration of the Casa Olzignani as well as a number of other works at Padua, both buildings and isolated pieces of sculpture. The principal importance of the identification of Pietro Lombardo as the author of the Roselli monument lies in the fact that the style of this work affords a very strong evidence in favour of the view that Pietro Lombardo studied at Florence; while the circumstance that such a number of important works were executed by Pietro Lombardo at Padua, before settling in Venice, makes one realize even more clearly than before the importance of Padua as a centre of artistic influence in northern Italy during the quattrocento. In an appendix, Prof. Moschetti deals with the question of the dates of Bartolomeo Bellano's birth and death and is able to prove that Bellano was still alive in 1495, contrary to the assertion of the "Anonimo Morelliano" that he was dead by 1492; while the date of his birth is shown to be neither much before nor after 1434. T. B.

SUMMER EXHIBITIONS AT ZURICH.—Though it is unlikely that Switzerland will receive many foreign visitors this summer we are glad to announce, at the request of Herr A. Altherr, the director of the Kunstgewerbe Museum at Zurich, that the following exhibitions will be opened in his museum at the dates named, and that he will be pleased to answer any communications addressed to him on the subject. From the 1st of June there will be an exhibition of Asiatic arts and industries; the exhibits are mainly derived from private collections and will consist of textiles, bronzes, jades, and wood

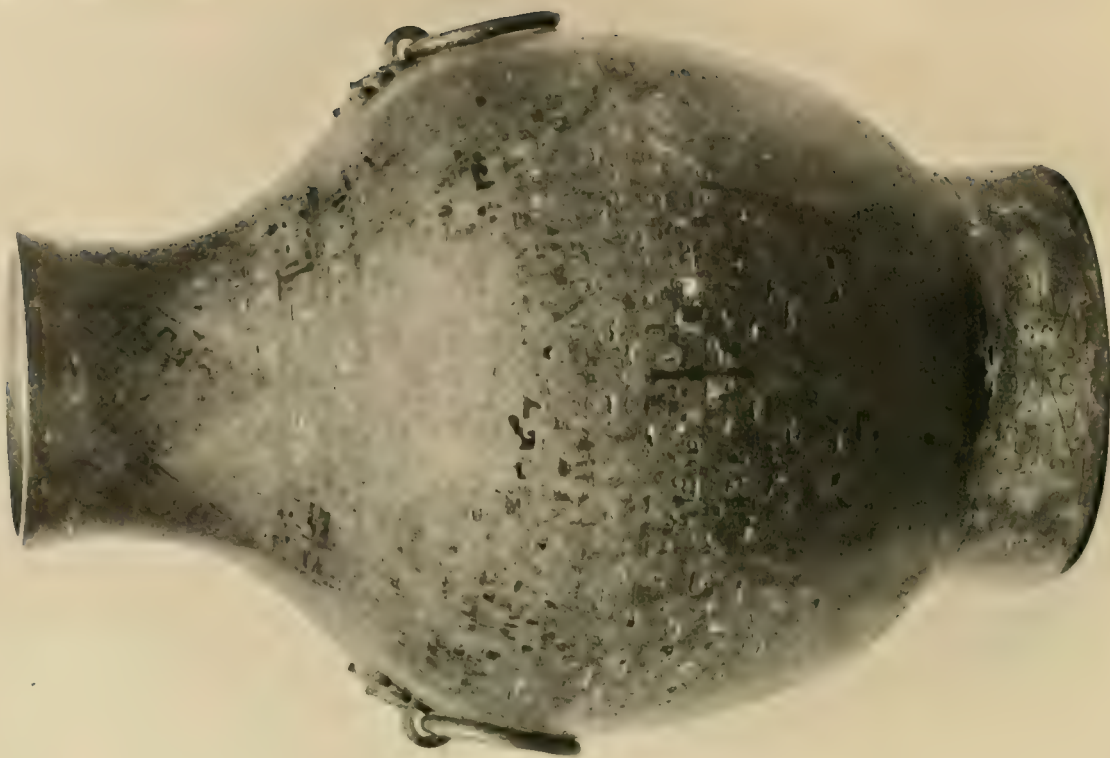
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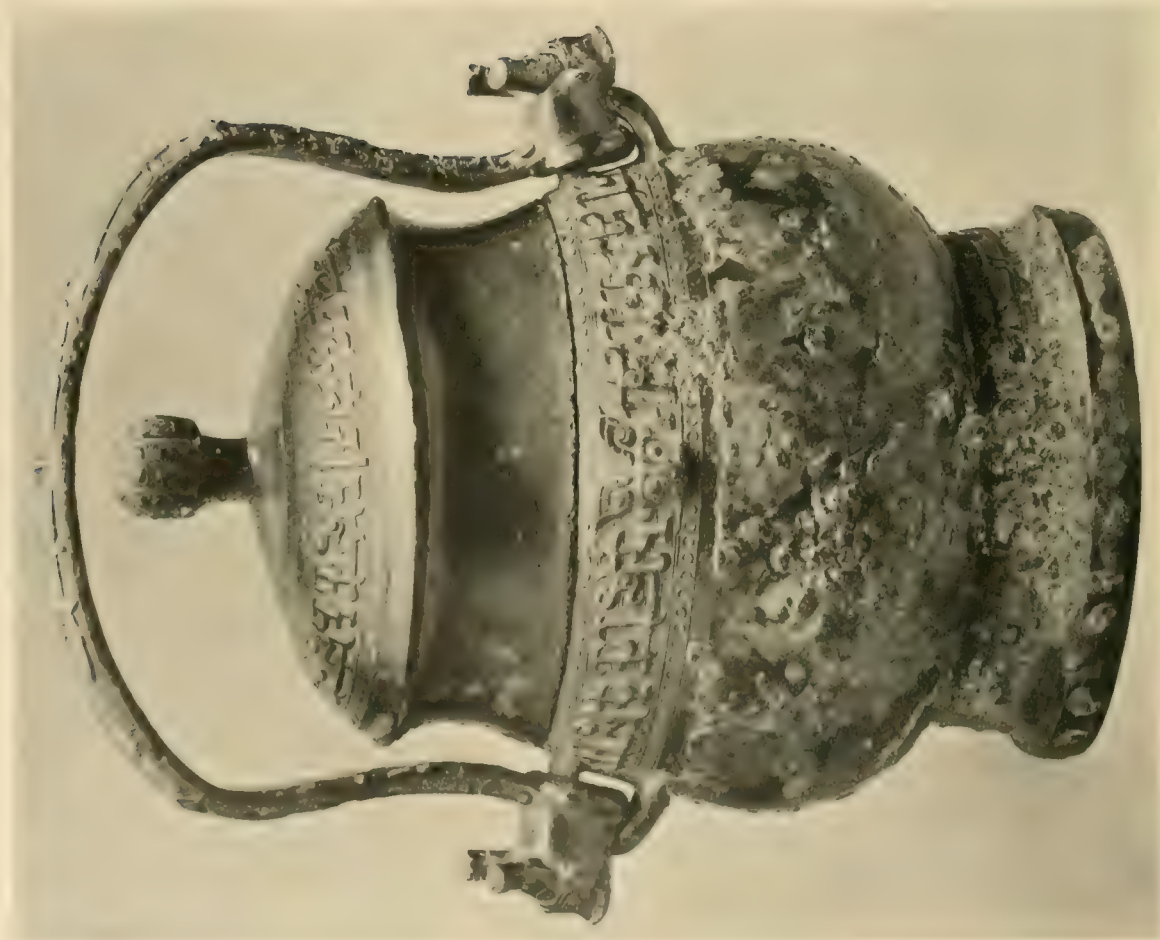
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THE EXHIBITION OF CHINESE ART AT THE BURLINGTON LINE ARTS CLUB
PLATE III. BRONZE

K



J



THE EXHIBITION OF CHINESE ART AT THE BURLINGTON FINE ARTS CLUB
PLATE IV. BRONZE

and ivory carvings; an important collection of Javanese *batiks* will also be on view. In mid-July there will be an exhibition of the designs of the Munich society called "The Six". On the 1st of September there will be a shoe exhibition, including an historical section illustrating the development of the earliest known covering for the feet, whether shoe or sandal, up to the boot or shoe in present use. Another section will illustrate the best products of contemporary shoemakers and their methods of production. A third section will consist of model shoemaking factories at work. Examples of the methods of advertisement used in the shoe trade will also be included.

The artistic interest of the Asiatic exhibition

speaks for itself. The historical section of the shoe exhibition should be instructive as regards the history of costume. Both these exhibitions should supplement usefully those already held in London for the development and advancement of British trade, especially the shoe exhibition, in so important a British industry as shoemaking. Nor should the exhibition formed by the "The Six" be unimportant in the same connexion, for those artists particularly concern themselves with the designing of trade advertisements. If, therefore, visits to Switzerland prove impracticable under present conditions, full reports of the exhibitions, easily obtainable from a neutral country, should be published in this country. X.

A MONTHLY CHRONICLE

As a logical and practical sequence to the exhibition of German and Austrian goods organized by the Board of Trade for the guidance of those manufacturers seeking "to capture enemy trade", came the British Industries Fair opened last month under the same auspices at the Agricultural Hall. Exhibits were restricted to those of British manufacture, proper to some dozen industries in which German and Austrian competition has hitherto been particularly active. Foremost among these industries is colour printing, the bulk of which has hitherto been in the hands of Viennese firms. Particular importance attaches to the capture of this trade by our own workers, since on the efficiency of our poster reproductions and on the character of our coloured advertisement depends very largely the successful issue of trade as a whole. Considerable advance has undoubtedly been made recently in regard to this industry both in connexion with reproductions which demand delicacy of treatment and those which rely for effect on pure, bold tones. That our draughtsmen now recognize the necessity for the proper adaptation of design to commercial needs is well instanced by the work done by a number of our best poster artists, among whom Mr. Frank Brangwyn, in his Tube advertisements, has succeeded in establishing a new era in this branch of art.

As regards typography exceptional taste was displayed both in respect of type and of page decoration, a fact which is by no means remarkable when one recollects that the revival of fine printing had its origin in this country some twenty years ago, improving the unsightly style of book production then in vogue and inspiring Germany to follow suit and eventually to compete with us upon our new ground. The classes held by Mr.

Edward Johnston at the London County Council's Central School of Arts and Crafts for instruction in writing and lettering afforded some years ago indirect assistance to German enterprise in this direction, for a German lady student having profited by a course of tuition, returned under Government orders to train German art-masters according to Mr. Johnston's principles, and their students in turn produced for the leading typesetters letters modelled upon the lines taught by him.

In the section devoted to glass, china and pottery, one was struck as much by the low price at which the British manufacturer was able to produce as by the skill with which this cheapness was prevented from degenerating into low value, a point which has not always been sufficiently considered by the continental producer. Though the British manufacturer of these goods obviously feels most at home when dealing with approved designs and patterns, there is every reason to assume that the impetus given to his trade by the present crisis may have the effect of bringing artist and producer into a closer relationship in time to come, and so of producing a more varied and original output.

A capture which we can already claim to have made is in the manufacture of a certain hard paste porcelain, known as "Berlin," for which we formerly relied entirely upon Germany, but which, it is now found, may be produced equally well and cheaply in this country. Local industries, such as the making of the Sussex pottery with its revival of old English forms, and reproductions of slipware, were well represented, and a section devoted to designs for cretonnes, wallpapers and the like showed great technical excellence. Those who had previously visited the exhibition of German

DESCRIPTION OF PLATE IV, OPPOSITE: WORKS IN BRONZE

Measurements indicate height.

- [J] Sacrificial wine-vessel (*yu*), with three bands of ornament in relief on a fret-ground, the central broken by animal heads, an inscription in the cover only, reading "May this *yu* be perpetually used as a sacred vessel by sons and grandsons", Chou, 13 in. (Mr. W. C. Alexander, G 3).

- [K] Vase (*hu*), pale hue, covered with fine scroll ornament in straight and zigzag bands, incised and filled in with malachite and copper; two loose rings, finely engraved, depend from masks on the shoulder; possibly T'ang, 14½ in. (Mr. G. Eumorfopoulos, H 6).

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Industrial Art at the Goldsmith's Hall must, however, have been conscious of a certain want of adaptability and vitality in the home product, a matter to which the new industrial organization will, no doubt, direct its attention.

If the spirit of the mere amateur seemed somewhat too apparent in the exhibits shown at the Women's Work Exhibition, held at the Royal Horticultural Hall, in May, it must be remembered that the display, at any rate as regards the artistic output by women, could by no means claim to be really representative. Were we to judge of women's work at the present day by the examples provided, we should be obliged to admit that it is of a type ingenious rather than inventive, ornamental rather than decorative, and traditional rather than original. In regard to the jewellery and enamelwork, branches in which one would naturally expect the feminine fancy to assert itself, the exhibits were for the most part of a good order of craftsmanship, but they showed little or no tendency to break new ground, while in many cases the artist had overlooked the ultimate decorative purpose of the ornament, achieving a result, which although pleasing in itself, was nevertheless little calculated to produce a successful effect in use. The highest level was reached in hand-made lace and embroidery, especially in those examples designed on the lines of antique models. The exhibition throughout furnished curiously little evidence of the influence of any of the most recent schools of artistic thought. Had one not been otherwise informed, one might have concluded that woman's artistic development had stopped short with the Arts and Crafts movement and that it was entirely lacking in initiative to depart from established precedent. Little indication was afforded on the whole that her artistic energies carried her beyond a rather colourless feeling for "art in the home"; it would appear from the evidence afforded, that these were concerned with none but hand-made products, design for machine-made articles being conspicuous by their absence! Though many individual exhibits were admirable from a technical point of view, few were of a character to have any influence on the artistic development of the time. L. G. S.

In London the picture market remains stagnant so far as English collectors are concerned and perhaps the only recent transactions of importance are the purchases by Mr. H. C. Frick of New York of the Caledon Holbein (the portrait of Thomas Cromwell, Earl of Essex);¹ and Bellini's *S. Francis of Assisi*. The Bellini, acquired by Mr. Frick through Messrs. Colnaghi and Obach, will be remembered as one of the sensations of the winter exhibition of the Royal Academy in 1912, to which it was lent by the trustees of the late Miss M. A. Driver, together with a Rubens and a

Gheeraert David. All were formerly the property of the late Mr. Thomas Holloway, the pill-maker, who is said to have acquired them with Tittenhurst, a country house in Surrey, which he bought with its entire contents from Captain Dingwall. The Bellini and its companions adorned the billiard room at Tittenhurst until the death of Mr. Holloway, who bequeathed them to his sister-in-law, Miss Driver.

The effect of the war shows itself in the exhibitions of the Royal Academy and the International Society, both of which are below the standard of average years. There is of course interesting work in these exhibitions, notably Mr. Sargent's at Burlington House, but there is not very much; and the artists, with their minds inevitably pre-occupied, have in almost every case failed to do themselves justice. The sales at the Academy so far have been very small; one of the few important works sold is by a Belgian artist, the fine marble nude by M. Egide Rombeaux, *Premier Matin*, which has been purchased by subscription at the catalogued price, £800, for presentation to one of our national collections. The purchases even of the Chantrey Trustees are restricted to only three works, Mr. Albert Toft's statue, *The Bather* (£850) and two pictures at £200 each, *A Secret* by Mr. Fred Appleyard, and *A Vision of the Sea* by Mr. Mark Fisher, the first of his works actually acquired by the Trust, which lost one of his pictures some years ago while negotiations for purchase were in progress. War pictures are fairly numerous at the Academy, and one of them, Mr. H. A. Olivier's large painting of the meeting of King George and King Albert near Dunkirk, has been given the place of honour at the end of the Third Gallery, which is usually reserved for an Academician. Mr. Wyllie, Mr. Gow, Mr. Lavery, Mr. Jack and Mr. Norman Wilkinson also exhibit works which make a strong, popular appeal in this direction. Similarly inspired, but different in treatment, is Mr. George Clausen's *Renaissance*, a picture of ruined churches and houses in a desolated land. But budding trees and opening flowers amongst the ruins, and Hope personified as a young girl, gives promise of resurrection to the mourning people of Belgium. The kneeling figure, typifying the intellect of the country, is a portrait of the well-known Belgian sculptor, M. Victor Rousseau. Mr. Clausen does not often make a Sentimental Journey. The peaceful picture of cattle, *Ploughing* (577), deserves mention here, if only for the painter's sake. It is the last work of a promising young artist, F. E. Fitzjohn Crisp, who won the gold medal and travelling studentship for historical painting at the Academy Schools in 1907. He volunteered for service when the war broke out, was given a temporary commission in the Foot Guards, and was killed in action a few months ago.

Belgian art is prominent at the International

¹ Illustrated Burlington Magazine, Vol. XX, p. 7 (October 1911).

Society's exhibition, at the Grosvenor Gallery, where a generous space has been allotted to it. The coveted position in the centre of the Large Gallery is occupied by Mr. Charles Ricketts's *Descent from the Cross*, a characteristic work, and the most important that he has shown for some time. Mr. William Strang, Mr. Gerald Kelly, Mr. Oliver Hall and Mr. D. Y. Cameron are among the other prominent exhibitors of oil paintings. War subjects scarcely occur at all, except in the Small Gallery, where Mr. G. S. Pryse shows some interesting lithographs all drawn upon the stone, at the front or within the zone of war. The Small Gallery, filled with water colours and drawings, contains attractive examples of the works of Mr. A. S. Hartrick, Mrs. Laura Knight, Mr. Ambrose McEvoy, Mr. A. W. Rich, and others.

At the Medici Galleries Mr. Louis Davis showed last month some of the memorial glass which is to be placed in the great choir windows for the Cathedral Church of Dunblane. The glass for the "Allegory" window (representing the Winds, the Sun, the Moon, the Stars and Nebulæ), in a scheme chiefly of harmonious tones of blue and fawn, is the most striking, but all is good and a welcome departure from the banalities of the ordinary modern church window. Mr. Davis is exhibiting this month at the same gallery a second group of the glass for Dunblane, including the *Earth* and the *Humanity* windows. Interesting as these designs are, the subjects are of course wholly incompatible with the idea of the building which they are intended to decorate.

Lady Butler is exhibiting at the Leicester Galleries, from 29th May onwards, a number of pictures by herself, which she is generously offering for sale for the benefit of the Officers' Families Fund. Among these is a new picture, a pendant to her well-known *Scotland for Ever*, which will also be included by loan from the Leeds Corporation, to which it belongs. The new picture is called *The last Reveillé of the Cuirassiers on the Morning of Waterloo*. It will be curious to observe whether the actualities of war will arouse for these pictures any of the extraordinary popular interest which was displayed in *The Roll Call* at the peaceful period of 1874.

W. T. W.

THE NEW ENGLISH ART CLUB.—In the Suffolk Street Galleries, Pall Mall, the New English Art Club is holding its fifty-third exhibition. If there are no soul-stirring masterpieces, there are some two hundred and fifty delightful pictures and sketches either pleasant to possess or pleasant to look at or pleasant to discuss. The best traditions of the club are admirably maintained, particularly those of freshness, tolerance and care in selection.

War for some reason or other never has direct influence on contemporary painting in its finer aspects. Battle pieces and their authors are rele-

gated with a yawn to a class by themselves. The great exception, Paolo Uccello's masterpiece in the National Gallery, memorializes an engagement quite unimportant to history. We may therefore enjoy an exhibition of this kind without any patriotic qualms or uncomfortable thoughts about Meissonnier or Detaille.

Some of the younger painters here seem to have exchanged the influence of Mr. Augustus John for that of Piero della Francesca; Mr. G. L. Brockhurst's *L'Auvergnate* (123) and Mdlle. Anais Fohn's *La Rencontre* (146) being instances of this amusing tendency, started perhaps by Mr. John himself. The more ambitious landscapes, two by Mr. Derwent Lees (115, 136) owe something also to Piero, though informed by an original talent and real observation of the physical features of southern European country. The landscape receipts invented by the Barbizon school and imposed on a whole generation of English and French students, irrespective of northern climate and geography, are now happily ignored by the more vital painters of the present generation. Yet they must avoid the risk of trick painting and of flattering the public that the scenery of Sussex resembles that of Umbria. Mr. Derwent Lees is too genuine an artist to indulge in any such artistic fibbing, mannered though his painting may be and determined as he is to extract *chinoiserie* from nature for the purpose of decoration.

Mr. Bernard Meninsky is a name hitherto unknown to the present writer. Both of his works (9 and 201) evince both power and promise: the first is a figure piece, the other a landscape. The artist is surely none the worse for more than a nodding acquaintance with human and natural forms, both of which he renders with great spirit. The classic masters of the club are fairly represented. Mr. Tonks, especially to be welcomed, shows a superb drawing (in pastel and water-colour) of the Russian ballet in which may be appreciated the enormous difference between an artist recording an impression and the work of a mere costume craftsman, such as Bakst, who is merely a capable scene painter. Mr. Steer's brilliant sketch, *Stormy Weather* (111), almost contradicts our initial contention that the exhibition contained no masterpiece; here at all events is a promissory note for one. The same observation applies to Mr. McEvoy's wonderful portrait studies. Some complaint was heard from an eminent authority at the private view because Mr. Bernard Shaw's portrait, by Mr. John, is considerably over life-size. The convention may claim honourable precedent among the old masters and may indicate that Mr. Shaw looms very large just now and appears of abnormal proportion even when seen at a near distance.

Talking of old masters, future experts will have great difficulty in identifying the same hand in

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Mr. Shepherd's two pictures (105 and 130). Has this charming painter two distinctive styles, one for the public and the other for posterity? If so, it is very naughty of him; just as it was naughty of Constable and Turner, though they were more considerate to the experts. Finally, we must chide Mr. Enraught Mooney for the opposite fault of monotony. His fascinating imagination, instead of running away with him (as English imagination generally does), has arrested his progress, frozen his colour sense into one key and reduced his pictorial schemes to a pattern. He really must develop one way or the other. C. F.

SIR HUGH LANE.—On Friday, May 7th, Sir Hugh Lane lost his life by the sinking of the "Lusitania". In his short life he influenced by his singular gifts the tastes and perceptions of people in many parts of the world. Though naturally of a weak constitution, his boundless will-power enabled him to overcome these physical disadvantages and with surprising energy to carry out his plans. As has been happily said of him, he brought imagination into the dull life of a picture dealer. A picture dealer he certainly was, but never in romance or real life has there been such a dealer before. Sometimes he sold pictures and sometimes he gave them away, and it seemed as if he was as ready to do one as the other, and it was exactly the readiness to give away which was least understood, the reason of his action being sought in every direction but the right one, his extreme generosity. If he had ambitions it would be very difficult to say what they were; at least they were not those of a dealer. His tastes in everything, except in that of an almost morbid desire to surround himself with the most beautiful objects possible, were exceedingly simple. He would pay seventy pounds for a box at a charity ball, and have his meal at a coffee stall on the way. He had an intense desire to possess any beautiful work that he saw, and would express a kind of humorous grief, which was certainly genuine, when he found in the collection of a friend something he felt he ought to have. An ideal host, his first hope was that everyone was happy, and then displaying all their best qualities, and there could not be found in the world quite such a house as his to spend an evening in. Other people have fine collections, but no one else had such a constant variety of masterpieces. Balzac would have delighted in making the catalogue of his house.

He certainly had an extraordinary power, which seemed like a natural gift, of detecting a good picture. No doubt his unusual memory helped him largely in this, and, having made up his mind, the opinion of another person had no influence upon him. Repainting he seemed to be always able to see through, and the happiest moments of his life were when he

was superintending or actually doing himself the removal of repaint. Old pictures interested him more than new, but nevertheless he entered with zest into the most difficult of all searches, that of the living genius, and artists will miss him more than anybody.

It was unfortunate that Ireland so little understood his intentions that they refused his magnificent offer of a modern picture gallery; it would have made of Dublin a place of pilgrimage for the man of taste, the more so as the offered collection was of a kind not to be seen in London. His freedom in expressing his opinion was apt to give offence, though the peculiar way in which it was done, with a sort of nervous, apologetic laugh, very often took away the offence. His death has ended many a splendid enterprise; we can only talk of these, and he would have seen them done. HENRY TONKS.

MR. EDGAR GORER, the head of the well-known firm of dealers in ceramics, in Bond Street, was also a victim in the sinking of the "Lusitania." He was a liberal and obliging friend to *The Burlington Magazine*, and the magazine owes a debt of gratitude to him because he recognized its functions, and paid it the compliment of supporting it on its own terms. He was prominent among London tradesmen in recognizing and accepting the need of readjustment in the relations between the dealer in wares and the dealer in words. Advertisement in the outer pages of a journal or other periodical had too long been regarded by both sides as an implied contract that the wares advertised should be praised in the pages within. Mr. Gorer was among the first to recognize that the purchasing public neither should nor could be misled any longer by any such understandings. When a critic of high authority reviewed unfavourably in this magazine a book on ceramics, on which Mr. Gorer had spent much time and money, his action was the reply of an equitable and far-seeing mind; he valued the criticism at the sincerity with which it was written, accepted it on its merits, and begged his critic to write a catalogue for him of an important collection of ceramics which he had just purchased. M. A.

MR. C. W. DOWDESWELL.—Mr. Dowdeswell, who died on May 11th, at the age of eighty-three, could look back upon a long and highly honourable connexion with the arts. He had known many famous men; he had backed the French impressionists when their names were a by-word; he had backed Mauve and Maris and Segantini when they were almost unknown; his long association with Whistler is a matter of history. Though these enterprises were not all popular or immediately successful, he has long been justified by time, and the firm which bears his name owes not a little of its present reputation to his judgment and courage. C. J. H.

VARIOUS PERIODICALS

SPANISH

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES, II Trimestre, 1914.

D. FRANCISCO SANCHEZ CANTÓN continues his article, "Los pintores de Cámara de los Reyes de España", and deals here more especially with the painters of the kings of Castille. He concludes his account of Antonio del Rincón, and reprints from the archives at Simancas, published by Sr. Martí Monsó, an important undated document dealing with Fernando Rincón de Figueroa, who must have entered the service of Ferdinand of Castille after the death of Isabella. Dealing with Pedro Berruguete el Viejo, Dr. Sanchez Cantón proves that he was already dead in Jan. 1504, and that he was never court painter to Felipe I, the husband of Juana la Loca, though he may have filled that post at the court of Ferdinand and Isabella. Berruguete's portrait of himself is in the Galdeano collection. The attribution to him of the Avila picture now in the Prado is not confirmed, and its authorship still remains an unsolved problem. It has recently been attributed to the mysterious Santos Cruz, who collaborated with Berruguete in the retablo of the cathedral at Avila. The portrait of Felipe I, in the Prado is reproduced and ascribed to the Flemish Van Latem, who was in Spain in 1501, and was probably court painter to this monarch. The relations of Antonio Moro and of Titian with the court of Spain are touched upon. Dr. Cantón is inclined to accept Sr. Martí Monsó's conjecture that the Francisco de Berruguete mentioned in certain documents at Simancas is no other than the great sculptor Alonso, and that he was, according to these and other documents, "Pintor de Cámara" of Charles V. In a document of Sept. 1568 reference is made to the painter (then already dead) of Don Carlos, Pablo Ortiz, an artist entirely unknown in the present day. Among the painters of Philip II are mentioned Antonio de las Viñas and Becerra. The incorrectness of Palomino's biography of Sánchez Coello is noted; Señor San Román has discovered much new material about this painter, and it is now certain that Coello was born in 1531 or 1532; this proves that the portrait of Isabella of Portugal the consort of Charles V (sent as a model to Titian, in order that he might paint from it his own portrait of her, which he completed and forwarded to Spain in 1545) could not possibly have been by Coello. —DR. ELIAS TORMO begins an elaborate iconographical study on the history and development of the dogma of the *Immaculate Conception*, and deals more especially with the treatment of this subject in Spanish art; the first reproduction given is the interesting *Immaculada* painted by Velázquez at the age of eighteen in 1617. The picture is in the collection of Sir Laurie Frere. —Note also DR. PELAYO QUINTERO's article on the pre-Roman necropolis at Cádiz.

III Trimestre.—The two last-named articles are concluded, and DR. CANTÓN continues his "Pintores de Cámara"; among the artists dealt with are numerous late 16th-century painters, some of whom came from Italy to Spain and on the death of Philip II passed into the service of his successor; among them were Patricio Caxés, Bartolomé, Carducho, Fabricio Castello and Pantoja de la Cruz.

IV Trimestre.—DR. VON LOGA, in "Estudios Velazquistas", repeats the greater part of what he has already published in the Prussian "Jahrbuch" as to the chronology of certain works by Velázquez. —DR. BORDONA publishes some new documentary notes from an inventory in the Cartuja of Miraflores concerning the sculptor, Felipe de Vigarni or De Borgoña (d. 1543), and gives a *résumé* of the facts already known. The first mention of Vigarni in connexion with works in Spain is of July 1498, when he agreed to execute sculptures in the cathedral at Burgos; his works in other Spanish cities—Granada, Toledo, Salamanca, Palencia, Valladolid, and elsewhere—are enumerated. —DR. TORMO contributes some further notes on this "first sculptor of the renaissance in Castille". He discusses his choir stalls in the cathedral of Burgos, executed between 1498 and 1512, and gives a very detailed account of them and of his work at Toledo executed in company with Berruguete. Among other works attributed to Vigarni is the recumbent figure of Archbishop Diego de Deza, the donor of the retablo of Palencia (d. 1523). The tomb was destroyed by the French, but the figure was saved, and in 1883 was removed to Seville and placed in the chapel of the Marqués de Malagón in the cathedral. The figure of *Isabella the Catholic* in the sacristy of the Capilla de los Reyes Católicos in the cathedral of Granada is also, according to Dr. Tormo, to be ascribed to Vigarni. —D. ANGEL DE COSSIO writes on the portals of the cathedral of León, and —D. SANCHEZ CANTÓN

gives a further instalment of "Painters of the Kings of Spain".

I Trimestre, 1915.—This number opens with D. VICENTE RAMPÉREZ's lecture delivered at the Ateneo at Madrid, entitled "Una evolución y una revolución de la Arquitectura española, 1480-1520". Brief summaries of some of the other lectures are also given at the end of this number, including "Las Damas del Museo del Prado", by D. Lázaro Galdiano; "The Art of the Medallist", by D. Pablo Bosch; and "The Excavations in the Theatre at Mérida", by Sr. Mérida. —D. RICARDO DEL ARCO, in "Arte en Huesca durante el siglo XVI", publishes new documents concerning Damián Forment, the author of the retablo of the high altar in the cathedral of Huesca, and the sculptor, Juan Miguel de Urtiens, and his various works. —D. JUAN ALLENDE-SALAZAR writes on José Antolínez, (1635-1675,) corrects certain erroneous statements of Céan Bermúdez and other writers concerning this painter, and reproduces his signed canvas, dated 1663, in the cathedral at Valencia. —D. LEONILA ALONSO publishes new information about the painter of the Madrid school, Juan Martín Cabezalero. —DR. ELIAS TORMO contributes further notices about the same painter, and reproduces his signed work, a *S. Jerome* of 1666 in the Cook collection at Richmond. —Among the "Pintores de Cámara" dealt with in this number by DR. CANTÓN are Angelo Nardi, Espinosa y Corte, Alonso Cano, José Leonardo and Zurbarán. —The collections of the Palazzo Liria, which were thrown open to the members of the "Sociedad Española de Excursiones" by the Duke of Alba on the occasion of the 22nd anniversary of the society's existence, are discussed, and Dr. Tormo's lecture commemorating this event is given.

ITALIAN

L'ARTE. Fasc. II-III. April 1915.

DR. RICCI writes on the Aspertini. Amico, the best-known of the family, had several brothers, all painters, among them Giovanni and Guido (b. c. 1467, d. between 1502 and 1503), by whom no works have been identified with certainty, though Dr. Ricci suggests that he may be the author of a *Lucretia* in the gallery at Modena. Giov. Filoteo Achillini, in his "Viridario", published 1513, mentioned that Guido painted such a picture. To Amico, Dr. Ricci ascribes the decoration of the lower loggia of Cività Castellana; the fortress was rebuilt by Antonio da Sangallo for Alexander VI in 1500, and Amico Aspertini is known to have been in Rome in 1500 and 1503 in the service of the Borgia; his work as a sculptor in S. Petronio at Bologna (documentarily attested) was identified by Prof. Supino. His skill as a miniaturist is proved by the *Adoration of the Shepherds* in a well-known MS. known as the "Ore Albani" (Yates Thomson collection). An extremely useful summary is given at the end of this article of all that is known of the painters of this family and their works, together with chronological tables, lists of existing and lost works, &c. —DR. FIOCCO writes on the youth of Giulio Campagnola, and ascribes to him the series of the *Life of the Virgin* in the Scuola del Carmine, Padua, one of which is signed "O. I. P. (deciphered by Dr. Fiocco as Opus Iulii Patavini). He places the series some years earlier than Titian's *Visitation*, which is of 1511. He attributes to Giulio the two engravings signed I. I. CA. Mr. A. M. Hind, however, has ascribed them to an engraver who comes near to the Master I.B. with the Bird. To Giulio Campagnola Dr. Fiocco ascribes a picture in the Benson collection, and his suggestion has been adopted in the recent catalogue of the collection. The two well-known pictures in the Uffizi, the *Trial by Fire* and *Judgment of Solomon*, attributed to Giorgione, are discussed, and the collaboration in them of G. Campagnola is suggested. —In a further instalment of DR. L. VENTURI's article on "Paintings in the Marches" we have a number of interesting notices and reproductions. Among painters discussed are Antonio da Fabriano, Girolamo di Giovanni, Lorenzo II da San Severino, Antonio Solario, and others. —A recent acquisition by the Direzione di Belle Arti is reproduced and ascribed to Gentile da Fabriano, and the hope is expressed that it may find a place either in the gallery at Urbino or in the Venice Academy. —DR. CIPOLLA continues his "Ricerche Storiche intorno alla chiesa di Santa Anastasia", and reproduces the altar-piece of the Centego family by Cavazzola. —Among other articles note DR. LONGHI's continued paper on Battistello, —and DR. L. BIAGI on some pictures in the Vatican gallery by Lorenzo Monaco and painters connected with him. —MR. OFFNER writes a note on a picture attributed to Chiodarolo in the Mason Perkins collection.

Various Periodicals

FAENZA. Jan.-March 1915.

DR. DEL VITA writes on the maiolica of Faenza in the museum at Arezzo, and reproduces some interesting examples, such as the plate with the *School of Athens*, which Dr. Del Vita believes, with Argenti, to be of c. 1512, and he would decipher upon it the initials of Cristofano Scaletti. An informing note by the editor, however, shows that the plate is seemingly much later, and that the supposed initials are in all probability the date and the well-known mark of the Casa Pirotta factory. The date he believes to be either 1524 or 1542, and he inclines to the latter, especially on account of the tone of the colour. —PROF. CALZINI writes on the ceramics of Ascoli and on the maiolica decorations of some of the early churches there, such as S. Venanzo, S. Pietro in Castello, S. Angelo Magno and others. —DR. GUERRA concludes his article on the ceramic art of Egypt during the Græco-Roman and Coptic epoch.

FELIX-RAVENNA. Jan.-March 1915.

The principal article in a somewhat meagre number is DR. GEROLA's account of the Façade of San Mercuriale. —DR. GRIGIONI publishes new documents concerning Tommaso Fiamberti discovered by him in the archives of Cesena, all belonging to the closing years of his life, 1520 to 1525; and DR. BERNICOLI prints as a supplement, records from the Communal archives of Ravenna prior to the 12th century.

DUTCH

oud-HOLLAND. iv^{de} Aflevering. 1914.

DR. SCHMIDT DEGENER writes on portraits by Rembrandt. A great many words are wasted in the vain attempt to prove that the so-called self-portrait of Rembrandt in the Cassel Museum represents Frans Banning Cocq; that the portraits of Berchem and his wife in the Duke of Westminster's collection are of Hendrick Sorgh and his wife Ariaentje Hollaer and that a portrait in the Altmann collection at New York is of Constantine Huygens. A glance at the illustrations, however, is sufficient to show that not one of these theories can be upheld. —DR. HARRY SCHMIDT of Flensburg identifies the sculptor of the portal of the Ducal vault in the cathedral of Schleswig as Artus Quellinus the elder, of Amsterdam, the author also of the sculptures in the Rathaus (now Palace) at Amsterdam. The works at Schleswig were produced between 1661 and 1663, but Artus was never there himself; his representative was his brother Hubert: the work was produced in Holland, shipped to Schleswig, and set up by three marble masons of Amsterdam. During Hubert's brief stay at Schleswig when making arrangements for the work, he appears to have drawn the portrait of the Chancellor Kielmannseck, which was afterwards engraved by R. Collin, and an example of this engraving, which appears not to have been noticed, was found by Dr. Schmidt in the castle at Fredriksborg, near Copenhagen. —In "Rembrandtiana" DR. BREDIUS prints an important document of July 21, 1664, from which it appears that Hendrickje Stoffels was then already dead. This proves that the Hendrickje of

Dordrecht mentioned in a record of July 23 of the same year cannot be identical with Rembrandt's Hendrickje, as has been assumed, though Dr. Bredius, as he states, had for some time been convinced that such an identification was erroneous. The same writer, under "Korte Mededeelingen", publishes a short document of Oct. 7, 1662, relating to Rembrandt's house. Among these brief notices is one by DR. BRAUNE correcting a statement by Dr. Nissen (Tweede Afl.), who had ascribed the well-known *Gipsy* to Honthorst, and supported his attribution by stating that the signature had been "proved to be authentic". Dr. Braune shows that the signature, on being tested, disappeared, leaving only an H, which is, in fact, the first letter of Hendrik Terbrugghen's habitual signature. This artist is undoubtedly the author of the picture, as other critics have already pointed out. —DR. HUGES has a note on William Flud, an English pipe-maker who was living at Gouda in 1626, and training apprentices in this particular industry. —Third instalment of DR. MEURS's article, "De Erfenis van de Brederodes".

18^{de} Aflevering. 1915.—DR. VETH writes on Rembrandt and Italian art; there is no question of plagiarism, but on placing certain of Rembrandt's works side by side with Italian compositions it is clear that the master was not uninfluenced by them. Thus the so-called portrait of himself at Cassel presupposes an acquaintance with Moretto's portrait of a nobleman (National Gallery); the *Marquis d'Andelot* (Mortimer collection, New York) with Piero di Cosimo's *Francesco Ferrucci* (Nat. Gall.). The writer brings forward numerous other instances, and illustrates some of these Italian compositions with the versions as presented by Rembrandt. —DR. HOFSTEDE DE GROOT writes on a portrait by Frans Hals in the museum at Amiens which he identifies as Jacob van Campen, an identification which seems certainly correct on comparing the Amiens portrait with the portrait of Campen by an unknown engraver in Vennekool's "Afbeelding van't Stadhuis van Amsterdam". Dr. De Groot's contention that the drawing of Campen attributed to Jan Lievens in the Print Room at Amsterdam is not by this artist, but by one of the portrait forgers of the middle of the 18th century, seems also entirely proved; illustrations of all three portraits are given. —Two wills by Jacob Ruisdael are published by DR. BREDIUS, one of May 23, 1667, the other of two days later. —DR. HULLU writes on the porcelain trade of the East India Company and Cornelius Pronk, the 18th-century draughtsman and painter who was employed by the company as their principal decorative artist. —Short notices deal with the following subjects: a restorer of the 17th century; paintings of the Rotterdam Kermis; and Gerrit de Buck, a 17th-century artist of Amsterdam. —DR. VAN GELDE writes on Willebrandt Geleynsz de Jongh, and reproduces his portrait by Cesar van Everdingen in the museum at Alkmaar. —DR. SIX supplements his researches into the history of Paschier Lamertijn, published in 1913, by a further article on the subject, and reproduces two exquisite cloths in silk damask of 1621 and 1622 by this celebrated weaver. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

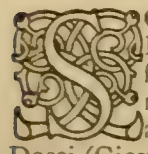
- CASSELL, London.
Royal Academy Pictures and Sculpture, 1915, 3s., in cloth, gilt top, 5s.; also in 5 parts, 7d. each.
FISHER UNWIN, 1 Adelphi Terrace, W.C.
Chats on Old Silver; Arthur Haydon, 99 illus., 5s.
H. GREVEL & Co., 33, King Street, Covent Garden, W.C.
Monograph on Leonardo da Vinci's *Mona Lisa*; John R. Eyre, illust., 5s.
LEOPOLD B. HILL, 2, Langham Place, W.
Hill's Vest-pocket English-Russian Dictionary; S. J. Luboff, 1s.
Cours d'anglais illustré; D. J. Rees, rev. et corr. par J. McLauchlin, fr. 1'25, 1s.
STANLEY PAUL & Co., 31 Essex Street, Strand, W.C.
Index to Periodicals, Vol. 1, April to December 1914; 21s.
A classified and annotated index to the original articles contained in the principal weekly, monthly and quarterly periodicals. Published for "The Librarian and Book World".
VAN KAMPEN EN ZN., Amsterdam.
Wandelingen met Rembrandt in en on Amsterdam. Fritz

- Lugt [108 illust. and 2 folding maps], Fl. 1'8, [bound] 9'25
VICTORIA AND ALBERT MUSEUM.
Review of the principal Acquisitions 1914, illust. 1s.
PERIODICALS.—La Bibliofilia, xvii, 1—The British Review March—Drawing, 1, 1—Fine Art Trade Journal, 120—Index to Periodicals, 1, April-Sept. 1914—Journal of Indian Art and Industry, 127, 128, 129, 130—The Kokka, 298—Manchester, The John Rylands Library, Bulletin, 11, 2—Minneapolis, Institute of Arts, Bulletin, 14, 5—Muskegon, Mich., Hackley Art Gallery, Æsthetics, 111, 3—New York, Metropolitan Museum, Bulletin, x, 5—Ord och Bild, 5th häft—Oud-Holland, xxxiii, 2—Pennsylvania Museum, Bulletin, April 1915—Revista de la Enseñanza (San Salvador), 1, 1.
PAMPHLETS, REPORTS, ETC.—European War, 1914-5; Resolutions of protest, official correspondence and other data relating to the destruction of historic monuments during the war (revised to 1st May, 1915) (printed by Hookham Bros., Westerham, Kent) 4d.—The Truth about the Sino-Japanese Conversations (Chinese Students' Union, 36 Bernard Street, W.C.).



AN ADORATION OF THE MAGI BY BATTISTA DOSSI
PLATE I

AN "ADORATION OF THE MAGI" BY BATTISTA DOSSI BY SIR CLAUDE PHILLIPS

OME nine years ago I discovered in a London sale-room, and had the good fortune to acquire, a little *Pietà* which, notwithstanding its relatively primitive aspect, I confidently ascribed to Dosso Dossi (Giovanni Dosso), as whose earliest work I published it in the "Art Journal". It has by degrees come to be accepted as such by practically all competent students of Ferrarese art, and has formed the basis of recent research dealing with the beginnings of the passionate, eccentric poet-painter whose finest art we associate with the poetry of Ariosto.¹ This preliminary statement, which may appear somewhat egotistic, could not well have been omitted, seeing that the facts above recorded have an essential connexion with the attempt that I am now about to make, to introduce a not much later work by Battista, the less famous brother of Dosso (Battista di Dosso). Much has been written lately about the two brothers, and critics of high fame—Bernhard Berenson and Adolfo Venturi among them—have sought, not without conspicuous success, to differentiate and classify their works. An important advance has, however, been made since they wrote by a Berlin critic, Frau Henriette Mendelsohn, who, in her carefully prepared biography and criticism, "*Das Werk der Dossi*",² has done more than any student of this difficult subject to set up the two brothers as distinct, though closely related, figures in art. She has added something to the life-work both of the one and the other, and pruned away with a firm hand excrescences rooted in and nourished by tradition.

Not, indeed, that we are in every case able to agree in her new classification of paintings assigned to the Dossi, or to accept without some reservation the very important part which she assigns to Battista. To take one instance—and perhaps the most important of all. While recognizing the dominating influence of Dosso Dossi in the fresh and delightful fantasy *An Allegorical Subject* (*Verumnus and Pomona*?) now in the Northampton collection, Frau Mendelsohn assigns too preponderant a share in the working out to Battista. His, no doubt, is the greater part of the landscape background; but the draped female figure and the undraped Titianesque nymph, the old crone, the goat-footed Pan, the thicket of the middle distance, heavy with golden fruit—these main points, which are indeed the picture, strongly suggest not only the invention but the hand of the elder and greater brother. The draped figure at the back of Pomona is, indeed, equivalent to a signature. It should be

compared with the *Madonna and Child* in the picture-gallery of the Capitol, and with a *Sibyl and Genius* acquired in a London sale-room, identified by me as the work of Dosso Dossi, and with my permission reproduced by Frau Mendelsohn in her book. Still, we must not lose sight of the fact that Battista was in his own time much more than a mere Dossesque; he was an artist of celebrity, classed by Ariosto, in the much-quoted lines of the "*Orlando Furioso*," with his more gifted brother, and (with a "local patriotism" so excessive as to be grotesque) placed on a level with the mightiest masters of his age.³ Among the works which, even before Frau Mendelsohn stepped in, were pretty generally assigned to Battista may be enumerated as representing distinct types: the romantic *Orlando Wrestling with Rodomonte*, in Lord Brownlow's collection; the *Holy Family in a Landscape*, in the Borghese Gallery; the large and important *Nativity* in the Modena Gallery, a work which may have been in part designed by Dosso Dossi (to whom the commission had been allotted), but must have been executed—as, indeed, we have evidence to show—well-nigh in its entirety by Battista.

When for the first time I saw at Northwick Park the *Adoration of the Magi* [PLATE I, A] which is the subject of the present remarks, I ascribed it—on the ground of a marked resemblance to the little *Madonna and Child* by Dosso Dossi in the Borghese Gallery—to the latter. As will be seen a little later on, I still attribute a portion of the picture to his brush. But a more careful consideration of Dosso's *œuvre*, especially in its earlier phases, has brought me to the conclusion that we have here an early work—probably the earliest extant—of his younger brother Battista. The composition, though of a type by no means unfamiliar in the Ferrarese school of the early 16th century, is, in its careful ponderation, such as unconventional, impatient Dosso at no period affected. Its calm, equable flow, its academic balance strongly suggest that Battista here sought inspiration at some other source; but where I have hitherto been unable to discover. While Dosso is passionate, excessive in gesture and expression, Battista is amiable and vacuous, with little intensity and no hurry. The group of the *Madonna and Child*, in point of expression the weakest feature of the whole composition, is beyond reasonable doubt adapted from Dosso Dossi's little *Madonna and Child* in the Borghese Gallery [PLATE II, c]. But what a difference

³ "E quei che furo a' nostri di e son ora,
Leonardo, Andrea Mantegna, e Gian Bellino,
Due Dossi, e quel che a par sculpe e colora,
Michel piu che mortal Angel divino,
Bastian, Raffael, Tizian che onora
Non men Cador che quei Venesia e Urbino".
Orlando Furioso, XXXVIII, 2.

DESCRIPTION OF PLATE I, OPPOSITE

The Adoration of the Magi, ascribed here to Battista Dossi. Panel, 20 $\frac{3}{4}$ x 26 $\frac{1}{2}$ ins. Capt. E. G. Spencer-Churchill.)

An "Adoration of the Magi" by Battista Dosso

between Dosso's vibrant unrest and Battista's amiable vacuity! The colour-scheme, the exact component elements of which I have unfortunately omitted to note, is in the Ferrarese manner, with rich, brilliant tones frankly juxtaposed and contrasted, but with some approach, notwithstanding, to Venetian unity in diversity. There is not to be found here the depth of tone or the poetic charm of chiaroscuro that we admire in Dosso's work, and not least in his earliest performances. The portion of the picture in which, according to my view, we may trace the hand of the elder brother is the ruin, of Roman-classic type, that canopies the Holy Family and two of the Magi. Though this may not be wholly defensible from the stricter point of view of the architect, it is painted with a force and authority that are not to be found in Battista's similar work. Especially characteristic of Dosso is the curious beard-like vegetation that has established itself in the interstices of the stones, and still more so the long fringe of arid creeper-stalks that hangs from the ruin, dark and cutting against a clear sky. This is a feature very strongly developed in my little *Pietà*, referred to above, and not to be found, treated precisely in this fashion, in any work by Battista alone. Another feature recalling Dosso is the procession of small perpendicular figures seen ascending the steep hill to the extreme left of the spectator. We find these rather grotesque little beings in their crudest form in my *Pietà*, and again in the *S. Jerome* of the Imperial Gallery at Vienna—the work so curiously signed by Dosso with a D through which a thigh-bone is thrust (*osso*). It is not unimportant to mark that these pendulous dried-up creepers re-appear in the *S. John on Patmos* at the Ateneo of Ferrara—a picture in which, according to Baruffaldi, the brothers collaborated.⁴

It is when we begin to compare this *Adoration*, which I am placing to the credit of Battista, with the paintings by common consent assigned to him that something like certainty as regards the correctness of this attribution is acquired. Take first, as nearest in point of date to the Northwick *Adoration*, a *Flight into Egypt* in the Harck collection at Schloss-Seussnitz, near Dresden (reproduced in Frau Mendelsohn's book, p. 155). We have here the same equable flow of the composition, much the same expression of vacuous amiability in the face of the Madonna. The treatment of the cloud-veiled

sky, the touch in the trees and foliage, in the pebble-strewn ground, all these features in the two pictures bear the closest resemblance to one another. But the crowning proof is afforded by the figures of S. Joseph in the *Flight* and the *Adoration* respectively. Here there is absolute identity of type and treatment. It is obvious that the same model has been used in the one and the other picture. Next take Battista's well-known *Holy Family* in the Borghese Gallery, here reproduced [PLATE II, B]. This is a much later picture. It is freer, looser in the handling, yet in many essential particulars it bears a close resemblance to the earlier and more primitive *Adoration* at Northwick. Here is, in a more mature and florid stage, this same equable flow, this same unruffled amiability bordering upon the insipid. The Virgin is a further development of the Northwick type, the splendidly robust curly-haired *Bambino* is, allowing for some technical advance, the same in both instances; the inventor being, however (as has already been indicated) Dosso Dossi in the little *Madonna and Child* at the Borghese Gallery. Again, the *S. Joseph* in the Borghese picture, though nobler of aspect and more finely posed, is assuredly from the brush that painted the similar figure in the Northwick *Adoration*. It is instructive to note how in the later work the weed-draped ruin, which, like the rest, is entirely from the brush of Battista, is less firmly built up, less convincing as regards construction, than that which Dosso has with such happy effect inserted in his brother's early picture.

If I have worked out my point with an elaboration somewhat in excess of the requirements of the case, the reason is my desire to show how the "Duo Dossi" stood to each other in the time of their youthful freshness, how the fiery genius of the one overshadowed, without wholly absorbing, the more bland, the more superficial talent of the other. In my view, the two painters were, even in those early days of their practice, easily distinguishable from each other, not only by minute differences of technique, but by radical differences, nay, opposition, of artistic temperament. I hope I have succeeded in proving that we have in the Northwick *Adoration of the Magi* the earliest extant example of Battista Dossi, as we have in my little *Pietà* the earliest extant example of Dosso Dossi. The work of the elder brother must have preceded by some years that of the younger.

⁴ Henriette Mendelsohn, *op. cit.*, p. 137.

DESCRIPTION OF PLATE II, OPPOSITE

[B] *The Holy Family*, by Battista Dossi. Panel, 0.46 x 0.69 (Borghese Gallery, Rome).

[C] *The Madonna and Child*, by Dosso Dossi. Panel, 0.35 x 0.28 (Borghese Gallery, Rome).

B



C

AN ADORATION OF THE MAGI BY BATTISTA DOSSI
PLATE II



THE GODS OF MAHĀYĀNA BUDDHISM

BY ANANDA COOMARASWAMY

THE distinction between Hinayāna (or *Theravāda*) and Mahāyāna Buddhism is to a great extent the distinction between rationalism and mysticism. Theravāda Buddhism is a doctrine perfectly adapted to the needs of intellectual minds of the ascetic temperament. It would devote the whole energy of man directly to the attainment of Release (*Nirvāna*) from this world of Eternal Becoming (*Samsāra*). Its genius is essentially monastic; its view of art is hedonistic and consequently puritanical. It felt no internal compulsion to a lyrical expression: and hence, when it was first developed as a state religion under Asoka, and it was desired to decorate its great memorials, and to set forth plastic representations of its edifying legends, it was simply the popular Hindū art of the day which was adapted to these ends. Such art as that of Sāncī is only essentially Buddhist in its application and in its constant omission of any icon of the Buddha himself, who is represented only by symbols.

In course of time growth of devotion (*bhakti*) in extra-monastic, or at any rate in unorthodox circles led to the creation of a Buddha image; mere symbols could not satisfy such ardent worshippers as we see represented in the Amarāvati reliefs. We do not know yet exactly when the first such image was made; probably, as Mr. Havell has recently suggested, images were used privately for a long time before they took their place in public shrines. The whole of Buddhist art properly so-called—"Early Buddhist" art, as we have indicated, is popular Hindū art adapted to the purposes of Buddhist edification—is Mahāyāna art: and the

greatest achievement of this art is the figure of the Buddha himself. The Buddha is rightly regarded as one of the "gods" of Mahāyāna Buddhism; whose true being is in Nirvāna, the great Void, or the Body of the Law; and of whom the man Gautama was a projection or mirage seen on our earth, as the Nirmānakāya, or Body of Manifestation. The figures of the Bodhisattvas, the Buddhas-designate, almost surpass in importance those of the Buddha; personal prayers are addressed to both. The Bodhisattvas abstain from entering Nirvāna in order that in birth after birth they may enlighten others. To become a Bodhisattva, and to attain ultimate Buddhahood is a goal that lies before everything living. This aspect of the saviour-ideal also inspires some of the most moving passages in the Buddhist art, as at Ajantā. With the Bodhisattvas are associated their *saktis*, or powers, represented as feminine goddesses, of whom the Tārā of Avalokitesvara (or it may be Avalokitesvara himself) becomes the Kwanyin of Chinese and Japanese Buddhism.

Buddhism in this Mahāyāna phase is no longer purely monastic; it affords not merely an ascetic discipline for those who leave the world, but an interpretation of the world itself. It knows, like the *karmayoga* of the Hindūs, a salvation attained, not by deeds, but as the indirect fulfilment of deeds of purely disinterested love and duty. The culmination of this mystic development is found in the exquisite tenderness of the Zen (Dhyān) Buddhism of China and Japan, with its beautiful interpretation of Nature, and in the passionate and no less tender art of mediæval Indian Vaishnavism, the inheritor of Mahāyāna tradition in Bengal, with

DESCRIPTION OF PLATE OPPOSITE

- [A] Buddha. Nepalese; copper gilt, c. 9th cent. A.D. Height 3½ in. The hands in *dharma-cakra-mudrā* (rather than *vitarka*, as stated in "Visvakarmā", p. 15). (A. K. Coomaraswamy.)
- [B] Avalokitesvara (Padmapāṇi). Also identified as Maitreya (Grünwedel, *Mythologie des Buddhismus in Tibet*, fig. 99). Nepalese, copper gilt and jewelled, c. 10th cent. A.D. Height of incomplete figure 4½ in. A type identical with that of "Visvakarmā", Plate XI. *Trivanka* stance, the right hand in *vara mudrā* (charity), the left holding the stalk of an expanded rose lotus (*padma*). (A. K. Coomaraswamy.)
- NOTE.—The two figures above described, with the original of "Visvakarmā", XI, and a Vishnu in the same style also in my own collection, belong to the early phase of Nepalese art, most nearly related to that of Ajantā and Elephanta. The nose is wide and the lips full, the expression of the utmost dignity, the gesture compassionate. A later type [H] has a sharp, sometimes hooked nose, and thinner lips, such as we find in Jaina and Rājput paintings from the 15th century (or earlier), and as described in Persian and Hindī poetry.
- [C] Buddha. Badulla, Ceylon; bronze, c. 6th cent. A.D. Height 2½ in. Right hand in *vitarka mudrā*, left hand holding end of robe. (Colombo Museum.)
- NOTE.—The features, as above, of Dravidian type. The three- or five-forked flame which in many Ceylonese Buddhas rises from the *ushnisha* (Getty, Plate VI, b) is a much later development.
- [D] Avalokitesvara (Padmapāṇi). Ceylonese; copper, c. 9th cent. A.D. Height 3½ in. Seated with right foot extended (*lālītāsana*), the right hand in *vara mudrā*, the left holding the rose-lotus (*padma*) stalk. Pedestal inscribed "*Sangha dattah*" in characters of the early 9th century. Getty, pp. 54, 59. (British Museum.)
- [E] Manjusrī. Javanese; bronze, c. 9th–10th cent. A.D. Height 5½ in. Seated in *mahārāja līlā* pose, on a cushion on a lion throne (*simhāsana*), a blue lotus (*utpala*) bud in the right hand and an expanded flower of the same in the left. Getty, p. 96, and cf. also Plate XXI, d. (British Museum.)
- [F] Vajrapāṇi. Ceylonese; 9th cent. A.D., copper. Height 4¾ in. Seated with right foot extended (*lālītāsana*), right hand holding *vajra*, left on thigh. Getty, p. 48. (A. K. Coomaraswamy.)
- [G] Vajra Tārā (not Ushnīshavijaya as identified "Visvakarmā" VI). Stone sculpture of the Pāla period. Sārnāth; c. 12th cent. A.D. Height of part shown, about 16 in. Getty, p. 110. (Sārnāth Museum, B(f)8.)
- [H] Vajra Tārā. Nepalese; copper gilt and jewelled, c. 16th cent. A.D. Height 4¼ in. With four faces and eight arms. Getty, p. 110. (A. K. Coomaraswamy.)
- [I] Kurukullā. Nepalese; copper, c. 15th cent. A.D. Getty, p. 112. (Calcutta School of Art.)
- NOTE.—Other reproductions of figures of Mahāyāna divinities will be found in *The Burlington Magazine* for May 1910 and January 1913.

The Gods of Mahāyāna Buddhism

its frank acceptance of human affection. Throughout this evolution we find an unceasing impulse to lyrical expression.

Where the Hinayānists had been interested in psychology, the Mahāyāna Buddhists were great theologians, and they evolved, side by side with the development of Hindū theology, a vast cosmology peopled with a numerous pantheon. At least five hundred deities have been recognized—"a most ancient shoreless sea of forms incomprehensibly changing and intermingling, but symbolizing the protean magic of that infinite Unknown that shapes and reshapes for ever all cosmic being".¹ The student of this theology—from whatever standpoint, whether of religion or art—must be grateful to anyone who provides him with a clearly systematized and well illustrated guide to its iconography. Such a work has lately been published by Miss Alice Getty, under the title of "The Gods of Northern Buddhism".² This work is preceded by a summary account of Buddhism translated from the pen of Dr. J. Deniker. This affords a not inaccurate summary of the principal events in the history of Buddhism, but from a very "outside" point of view, as is evidenced by the curious statement that the proceedings of the first Buddhist Council, "as in the case of other half-civilized races, consisted of chanting and reciting by heart the words of the wisest among the wise men" (*italics mine*). Dr. Deniker repeats the commonly accepted statement that the Buddhist community differed from all contemporary religious communities in opening its doors to members of every caste; but in point of fact, as pointed out by Oldenberg, the order of the Samanās or wandering ascetics—*sannyāsīs* as we should now call them—had always been open to men of all castes, as it is now. Buddhism was not essentially a democratic, but rather an aristocratic movement (in this age the principal contributions to philosophy were made by Kshattriyas, such as Janaka, Buddha and Mahāvira), and the majority of the Buddha's immediate followers were, like himself, of noble birth.

Some curious criticisms on Buddhist art are also introduced, as that the Gāndhāra sculptures are remarkable for their "correctness of proportion, for the absence of stiffness in their draperies, and for delicacy of features"; not untrue, but not very penetrating observations. Of Ajantā we are told only that "This style is characterized by realism in the treatment of human figures and, still more, of animals". It is certainly not true that "In Ceylon Græco-Buddhist art had penetrated along with the religion in the 2nd and 3rd centuries" (B.C.), for Græco-Buddhist art did

not then exist. It is, moreover, in Ceylon and southern India that Mahāyāna Buddhist art develops with the minimum of traceable Hellenistic peculiarities. Dr. Deniker also says of Ceylon that only a few monuments survive, whereas this area is one of the richest. However, as æsthetic considerations have no place in the work, and no attempt is made either by Dr. Deniker or Miss Getty to indicate even the approximate date of any of the pieces represented, we need not push such objections too far.

It is a remarkable fact that over sixty metal images and other metal objects illustrated are described as Tibetan: a considerable proportion of these may be Nepalese, as, for example, in the case of Plates xx, xxii, xxxviii and xli *b*; the original of Plate xxi *d*, may be Indian, or at any rate Nepalese, and fairly early (*cf.* Figure E on the accompanying Plate). I must also call attention to the description of Plate xi *a*, as "Buddha" (in the list of illustrations, a "Jain Buddha"). It is true that the term Buddha is used by the Jainas; but it is not appropriate to speak of one of the twenty-four Tirthakaras as if a member of the Mahāyāna pantheon. The figure in this case represents Pārsvanātha, and has no place in a work on Mahāyāna divinities. One other point: in speaking of feminine divinities, Miss Getty says, "Until the female principle was glorified by Krishna, the Aryans had exclusively worshipped Agni, the male principle in the universe". Here there is some misapprehension; for the recognition of the *saktis* precedes by at least a millennium the admission of Rādhā to be considered an incarnation of Lakshmi. Krishna has no special connexion with the cults of feminine divinities: nor is Rādhā a goddess, but typifies the human soul. Agni, moreover, is not the most prominent of Vedic deities, nor specially symbolic of the male principle (Purusha).

In confining the illustrations to material drawn from Mr. H. Getty's collection, it was unavoidable that many important areas and types should be left entirely unrepresented. On this account, and because, in Miss Getty's own words, the study of Mahāyāna iconography is still in its infancy, there yet remains to be written an exhaustive work on the gods of Mahāyāna Buddhism, illustrated from a wider range of material.

Meanwhile the author of the present work deserves our most sincere thanks, for in spite of the foregoing observations, which apply chiefly to the contribution of Dr. Deniker, it is due to say that Miss Getty's work has been compiled with the utmost care, and is of quite remarkable accuracy. It is a work of true scholarship, not, indeed, setting forth new theories or throwing light on questions of æsthetic, but of such value as to remain for many years an indispensable handbook for every worker in the field. It is well provided with references, indices and glossary.

¹ Lafcadio Hearn.

² *The Gods of Northern Buddhism*, by Alice Getty, with an introduction on Buddhism by J. Deniker, and illustrations from the collection of Henry H. Getty. Clarendon Press, 1914. £3 3s. net.

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Mr. H. Getty's collection, which is alone drawn upon for illustration, contains important examples; as well as many of inferior value, regarded as works of art. It is, moreover, lacking in southern and Javanese types. The stone sculpture of Magadha, where Mahāyāna Buddhism was first largely developed, is not represented and scarcely mentioned. Considering, however, the imperfect state of our knowledge, Miss Getty's volume is likely to remain

a standard authority for some time to come. In order to supply an avoidable deficiency I have reproduced here a few examples of Mahāyāna divinities chosen from the areas least fully represented in Mr. H. Getty's collection, and I have taken the opportunity of correcting in the Description of the Plate certain statements in my text to my selection of reproductions, "Visvakarmā".

FRAGMENTS OF THE AUTOBIOGRAPHY OF THOMAS GOSSE

INTRODUCTION BY HIS GRANDSON,
EDMUND GOSSE, C.B.

THESE recollections were set down by Thomas Gosse, mezzotint engraver and miniaturist, towards the end of 1799. He was a believer in visions, and having learned by a dream that the end of the world would arrive at the beginning of 1800, he hastened to preserve a record of his life. This was characteristic of a mind in which reverence rather than logic was predominant. Thomas Gosse, who was born in 1765, was the eleventh of the twelve children of William Gosse (1714-84), of Ringwood in Hampshire. Mr. William Gosse, who had served, by virtue of some Welsh estates, as high sheriff of Radnorshire, was a cloth manufacturer on a considerable scale, but he was ruined by the introduction of machinery into the woollen trade. In the days of his prosperity he was a patron of the fine arts in the quiet mode of those days. He had an interesting collection of family portraits, which were unfortunately dispersed after his death, with the exception of one of himself in oils, believed to be painted by John Downman, A.R.A., which I possess [PLATE I, B]. In addition to his mezzotint engraving and his miniature painting, by which he made a precarious living, my grandfather pursued with much assiduity the art of poetry. In this he was even less successful, but not less persistent. My grandmother, who had great firmness of character, regarded the writing of verse as waste of time, and when her husband heard her footstep approaching his painting-room along the passage, he would hastily whip his manuscript under his little green baize desk, and be found ardently at work on the ivory. He was, as will be gathered from his recollections, a man of unusual serenity of character. With very little ambition, and a great deal of simplicity, he contrived to pass through his long life without any sense of failure or expression of impatience. He enjoyed, in large measure, the blessing of the pure in heart. What has made the Editors of *THE BURLINGTON MAGAZINE* believe that their readers may like to have these modest notes preserved is that they give personal touches faintly illuminating the lives of a considerable number of artists about many of whom hardly anything but their works has hitherto been known to exist.

E. G.

FRAGMENTS OF THE AUTOBIOGRAPHY OF THOMAS GOSSE

I had always an inclination for drawing; when a child at Hestor Burden's preparatory school I used to tear the rushes of the chairs to pieces for the making of horses, dogs and other things out of the pith; but the modelling of such imitations pertains rather to statuary than to painting or drawing. It is, however, to be remarked that I would often take a piece of chalk and draw the outlines of various common and familiar objects on the wall or on the kitchen door. My parents, witnessing my propensity as described, thought it would be useless to bring me up to a common trade, and therefore were resolved at length to give it encouragement. Accordingly, early in 1777 my school education was resigned for the practice of drawing at home; and here my sister Susan, afterwards Mrs. Bell,¹ became my tutoress. A drawing-book was bought for me, and another borrowed, with other necessary items. Thus I went on learning by degrees the art of drawing, in order that I might subsequently become a painter by profession. This domestic instruction and practice in drawing was continued for about three-quarters of a year, until I was aged twelve years.

At length, near Christmas, 1777—just upon the death of Uncle Marten, one of the most unwieldy, corpulent men that ever I saw—it was determined on that I should go to Honiton, in Devonshire, in order farther to improve in drawing. There I was to reside at Mr. Lamport's, a Socinian preacher, who was my paternal cousin.

While I was at Honiton I copied on paper with a black-lead pencil the likeness of Mr. Willis; and his relative, Mr. Compton, the Bistern squire, being greatly pleased with this and other specimens of my drawing, he advised father to send me to the Royal Academy at London for further improvement, and to make painting my future profession. But before my departure thither Mr. Willis very unexpectedly committed suicide by stabbing himself. It was in the summer of 1779, and when I was now nearly fourteen, that we arrived. How was I first struck with the appearance of London, so different from the country look of Ringwood

¹ Mrs. Susan Bell, born in 1749, was the first person to preserve invertebrate animals alive in aquaria of sea-water. She became the mother of the zoologist, Thomas Bell, F.R.S.

Fragments of the Autobiography of Thomas Gosse

and Honiton! We lodged at Gerrard's Hall in Basing Lane, that being the inn frequented then by most who were from the west of England when in town. One day my father, with Mr. Lyne, of Burley, and myself, went to Deptford, a town on the Thames near London, to witness the launching of the "Alcid", a seventy-four. It was quite a spectacle; hundreds of persons were on board her.

Mr. Compton had sent a letter of recommendation on my behalf by father to Mr. Penny,² the Royal Academician, who was a painter of moral pieces. We waited on him, and father showed him some of my exercises, when he strongly dissuaded father from putting me to the profession of a painter. Seeing, however, that it was in vain to move him, Mr. Penny bid us accompany him to the house of Mr. Stubbs.³ When we arrived there Mr. Stubbs was absent, but Penny took us in, and in the painting-room showed us the fine picture of *The Lion and the Stag* and other animal subjects, which it greatly delighted me to see. Nor did this civility suffice to Mr. Penny, who, being professor of painting at the Royal Academy, procured me to be entered as a student there [at Somerset House], an antiquated building. Here I drew from plaster-casts of human figures after the antique, and was aided therein by the book of anatomical figures which my father bought for me before he returned to Ringwood. He also procured board and lodging for me at Mr. Bedder's house in Basing-lane.

Several mornings, while walking to the academy, I met a stout, short, youngish man, who fiercely elbowed me in passing, and directly after would look back upon me with a most diabolical expression, and, like a demoniac, showing in the glare of his goggle eyes a wild and atrocious disposition. I was greatly apprehensive of this strange man, who, as I was presently informed, was Mr. Fusseli, the Italian painter.⁴ I never spoke to him, and at Christmas 1779, having stayed in London half a year, I returned to Ringwood. After staying six months at home, I was sent again to London, to improve in drawing at the Royal Academy, and I resided at Mr. Wilmot's, in Wood Street, Cheapside. I arrived a few days after the riots which had been headed in London by Lord George Gordon, June 2, 1780.

² Edward Penny (1714-1791), a foundation member of the Royal Academy, and its first Professor of Painting. By "moral pieces" T. G. probably means to refer to the sentimental compositions, such as *Profligacy Punish'd* and *The Benevolent Physician*, which Penny was accustomed to exhibit.

³ George Stubbs (1724-1806), although greatly esteemed as an animal-painter, was not admitted to membership of the Royal Academy until a year later (Nov. 6, 1780).

⁴ The repeated mis-spelling of Henry Fuseli's name suggests that the contemporary pronunciation was other than we now affect. In 1779, though he struck T. G. as "youngish", he was 38 years of age. He must just have arrived in England on his second visit, after the very long residence in Italy which Reynolds had recommended. No doubt he thought my solemn and innocent grandfather fair game for practical joking.

At the back of Wilmot's, in Wood Street, there were sugar-bakers, and the effluvia thence, though not unpleasant, were very strong. A clerk in the office there would often play on his flute the beautiful air of "How oft, Louisa, hast thou said, &c.". I used to be quite in love with it, partly owing to the stillness of the twilight air softening the sound, and likewise adding to the association of ideas. In my walks after breakfast to the Royal Academy I would sometimes meet again that horrible-looking Fusseli before mentioned. During all September 1780 I ceased to draw at the Royal Academy, as it was vacation-time, and not the only one in the year, for April and May were *exhibition months*, and then all students ceased drawing there likewise. As a student, I had the privilege of visiting the exhibition four times gratis. On the Monday forenoon, at other times of the year, we had always the privilege of going into the Library of the Academy, where we might either look over folio-books of fine engravings from the masterpieces of painting, or take down and read those volumes whose subjects were connected with painting.

On Monday evenings in the autumn of 1780 I attended Dr. Hunter's Lectures⁵ on the superficial anatomy of the human body, delivered for the instruction of us academy students in drawing the human figure. The lecture-room was in the attic storey [of Somerset House]. Medals were proposed, in a framed paper for the inspection of students, to be given for the best three drawings of an academy figure. I was an unsuccessful competitor. These were *silver* medals; but the *gold* medals were to be won by the best historical painting from a given and specified subject, and by the best historical piece of modelling, which is to sculpture what design or drawing is to painting. A third was for the best design of some defined subject in architecture. A little before Xmas, 1780, Sir Joshua Reynolds, the president of the Royal Academy, delivered to us at the distribution of the prize-medals a lecture⁶ upon sound taste in the theory of sculpture. I also went to Mr. Samuel Wale's⁷ lectures on perspective, who also, on Mondays, would oblige me occasionally with advice as to what volumes I should read. Thus was I employed at the Royal Academy until my second stay in London had endured a year and a quarter, when in September 1781 I again quitted it and returned to Ringwood.

In the winter of that year I accompanied my

⁵ These must have been the lectures which William Hunter (1718-1783) had been delivering with more and more success since 1773, and possibly the Croonian Lectures, which were published after his death.

⁶ "Discourse" delivered on 11th of November, 1780.

⁷ Samuel Wale (died 1786), a foundation member of the Royal Academy, and its earliest Professor of Perspective. He was not officially made Librarian till the death of Wilson, in 1782, but it looks from the statement of T. G. that he was already in charge of the books, as Wilson's health was rapidly declining.

Fragments of the Autobiography of Thomas Gosse

father to Wilton, near Salisbury, as he wished me to see the famous master-pieces of painting, with other works of art, at Wilton House, Lord Pembroke's. I admired there the capacious family-groups, the life-size portraits of King Charles I, his queen and children, by the renowned Van Dyck. The picture of our Saviour and the woman of Samaria, by Leonardo da Vinci, was a grand piece; and Titian's head was another famous work—the colouring so fresh, the light and shadow so harmonized, the forms so well relieved. This winter I took a likeness of my mother on paper and a portrait of my father in oils. I also painted a tiger and monkey piece and a wild boar subject, which are still hung about the parlour.

In September 1782 I was sent a third time to London. I continued drawing at the Royal Academy day by day as usual, attended the lectures, kept the vacations and visited the anniversary exhibition as before. So it went on until, during a visit to town to see my sister Susan, my father was taken ill, and very shortly died, in February 1784, aged seventy years. We buried his remains in Bunhill Fields, where in November 1788 my dear mother was laid beside him. At the death of my father I returned to Ringwood, and staid at Harry's house, which heretofore had been Captain Lake's. I missed our old paternal mansion, which now became the property of Mr. Okes. Mother came to live with Harry and manage his domestic affairs.

It was now resolved to put me to the business of engraving, and my brother Harry wrote to Mr. Smith,⁸ a line-engraver in London, respecting me. He agreed to take me pupil. In May 1784, being nearly nineteen, I went up with Harry to Mr. Smith's in London. While my brother and I were waiting in the shop, Mr. Smith came in to us, with a large copper-plate engraving in his hand, newly taken from the press. And "there is a piece of paper" says he "turned into a guinea!" The shop was full of fine prints in elegant frames. It was agreed that I should be his apprentice and live in the house. Mr. Smith set me drawing in the shop, and taught me to square pictures, and, having done so, to outline copies. I stayed at this engraver's rather more than half a year. I disliked my situation, however, at Mr. Smith's. The spirit of the world appeared here at full length, and every Sunday they would pass in nothing but profane gaiety. Nor was I spared angry reproach, though I strove to serve my master with sedulity. In this autumn of 1784, before I left Smith, Lunardi,⁹ the aeronaut, ascended in an air-balloon, the first in England and attracting

public admiration; although I tried, I was too late to witness this ascent. Resolved to endure my life no longer, very early one morning, with the assistance of Hodges,¹⁰ another youth, I effected my escape, returning directly to Ringwood, and to my brother Harry's.

As my family desired that I should leave the country again for town, in the spring of 1785, being in my twentieth year, John procured for me a lodging at Snow Hill. I dined at the "Barley-mow" eating-house, by Salisbury Court, Fleet St., except occasionally at that famed eating-house in Butcher's-hall Lane.

I still endeavoured to follow engraving, and fancied that practice only would be farther necessary. Having known Mr. Henry Pelham,¹¹ the portrait-painter, I called upon him, and borrowed from him his picture of *Moses in the Bulrushes*, which had been remarked at the Royal Academy. I then bought a copper-plate, and engraving upon it in mezzotinto a copy of the picture, I went as near to finishing it as I could. I then took it to Mr. Smith, although I was apprehensive how he would receive me, yet I had never been his regular apprentice. He was kind enough, however, to say nothing of the past, and to buy the plate of me for £10. He said it was not quite finished, but that I might leave that to him to do. When it was afterwards published, nevertheless, it was Ward whose name was put to it [PLATE I, A].

While lodging at Sanders's on Snow-Hill my sister Kemp once called upon me, and not long after my sister Susan, who was a teacher at the Newington boarding-school, but had then come direct from Mr. Welch's at Islington. It being about the middle of summer, she told me that she was newly returned from Ringwood, and mentioned that in her rural walks there she had seen the *Sphex* (a fierce, malign fly) dart at a beetle, and then at another, killing them both instantaneously.¹² This insect may be termed the savage of its race. In March or April 1786, being then in my twenty-first year, a misunderstanding arose between my landlady and myself, about what I do not now recollect, and I left Snow Hill to go to lodge at Brads's, Great Turnstile, Holborn. While there a red eruption was over my legs, and I applied to Lamb, my dentist, in Fleet Market, a friend of whom supplied me with valerian-tea, but I ultimately applied a seton to my back, and so got relief from my scorbutic ailment.

¹⁰ This was Charles Howard Hodges (1764-1837), a mezzotint engraver of T. G.'s own standing, who later on emigrated to Holland, where he also obtained some repute as a portrait painter.

¹¹ Henry Pelham was half brother to John Singleton Copley, and exhibited *The Finding of Moses* at the Royal Academy in 1777. T. G. calls him here "the portrait painter", but Pelham mainly affected historical subject-pictures.

¹² Aunt Susan's mistake. The *Sphex*, a kind of wasp, paralyses its victims, but is careful not to kill them. It stores them up as food for its unborn larvæ. It is certainly "fierce," and grasshoppers are justified in considering it "malign."

⁸ John Raphael Smith (1752-1812) started as an engraver at the age of nineteen, and when T. G. arrived in London had an unrivalled business as a publisher of mezzotints.

⁹ On the 15th of September, 1784, Vincenzo Lunardi (1759-1806), who was known as the Flying Man, ascended in a balloon from Moorfields, and sailed with success over London.

Fragments of the Autobiography of Thomas Gosse

I felt that I required more knowledge of the art of engraving. On May 2nd, 1786, therefore, I called on Mr. William Ward,¹³ an engraver whom I had known before when I was at Smith's. He now resided at Kensal Green, about two miles from town. Arrived at his house, he received me kindly, and I proposed to become Ward's pupil for a year or two. This he agreed on, and I was to pay him £50 as premium. In brief, I quitted my lodgings at Brads's, and went to reside at Ward's house in Kensal Green, in the beauties of the country. My pupilage under Mr. Ward began on the 20th of May, 1786. My uncle Newman had left us a legacy of about £150 each, and the £25 which I paid as part premium on my first admission was out of this legacy; the remaining £25 I was to pay him some time afterwards.

Ward kept his father and mother to live with him, and his two sisters also, Ann and Sarah, and his younger brother James, about sixteen, was already his pupil in engraving. W. Ward himself had been a pupil under Mr. Smith when I first knew him, and was still in Smith's employ. My old chamber-fellow, Hodges, the young engraver, called upon Ward one evening, and was pleased to find me there. We sat up late, and, being summer, we walked into the garden, and stayed there talking till it was 2 a.m., and ruddy streaks were visible in the east horizon. Some time after this I woke one Sunday morning about 3 or 4 a.m. at a noise; presently rising, I was astonished to see a man hitting the window with the butt-end of his whip. It was Mr. Smith, who was on horseback, and had ridden over from his country box at Fortune's Gate to speak to Ward on business. I wakened W., and long saw them chatting at the rails before the house.

A great friendship having sprung up between Ward and Mr. Morland,¹⁴ the famous painter, Mr. M. now came to live with W. and as one of the family. To make room for him, Ward hired a cottage for his father at a village called West End, and while it was being got ready I was to sleep there, quite alone. I used to go thither late in the evening, hearing the nightingales deliciously musical. Although Mr. Morland was a man of godless life, yet was his presence in the house a great delight to me. I would watch him paint for hours, his ideas flowed so readily from the pencil.

¹³ William Ward (1766-1826), A.R.A. At this time Ward can only just have left John Raphael Smith, to whom he had been apprenticed. No doubt, starting on his own account, it was an advantage to him to secure a pupil.

¹⁴ George Morland (1763-1804) was not the pupil of J. R. Smith, but of George Dawe, R.A.; nevertheless, he was the intimate friend of Smith, and closely identified with his school.

He had the habit, instead of laying out the whole design of a picture, to finish up part first, while the rest of it was mere void space. The pond at the bottom of the garden was much infested with rats, and thither would I accompany Mr. Morland when he amused himself of an evening by shooting them as they swam about.

Having stayed the summer at Kensal Green, Ward quitted at Michaelmas 1786 to live again in town. He took a house in High St., Marybone. Here an intermarriage ensued, for W. Ward married Maria Morland (Morland's sister), while Morland married Anne Ward (Ward's sister). Shortly after this, the two men quarrelled, and proposed to fight it out, but this came to nothing. Nevertheless, they would not any longer consent to live together. At Christmas 1786 Ward took a house at Kensington Gravel-Pits, and there the first night I slept alone. At Kensington, I rose early every morning, through the cold and frosty winter, and took long walks before breakfast-time. I felt the good effects of it in my subsequent health and vigour; at meals I ate very little flesh-meat. I was delighted, when the summer of 1787 came, to be sent on fine days to town on business by Ward; I often took a circuitous route along the pleasant lanes behind the houses, where the trees, thin and freshly green, displayed their shadows against the sunshine.

Early in September 1787, Ward quitted the Kensington neighbourhood, and we went to reside at Warren Place by Kentish Town, and near the inn called Mother Black Cap's, in the north of London. I was then newly turned of twenty-two. One Sunday morning in March 1788, young Jem Ward¹⁵ and I attended Whitfield's chapel in Tottenham-Court-Road. I went thither in a state of health and floridity indescribable, and my spirits all aflow and buoyant, even feeling paradisaical, doubtless owing to my constant water-drinking, temperance and sobriety. But we both received there a divine manifestation and savour of heavenly grace, and from this time forth Jem Ward and I, for a while at least, became religious, and often attended Whitfield's chapel. Jem told me later that he spoke of this to Collins,¹⁶ the engraver, altogether a worldly man, who was willing to allow that there might really be such a thing as Grace, yet added that divine grace was a boon for the *elect* only, and for us to trouble ourselves about

¹⁵ James Ward (1769-1859), like his elder brother William, was apprenticed to John Raphael Smith, and then for nine years to William Ward. He was only nineteen when he went through the religious phase T. G. describes.

¹⁶ It is difficult to know who is referred to here, unless it be William Collins, who died in 1793.

DESCRIPTION OF PLATE I, OPPOSITE

[A] Mezzotint engraving by Thomas Gosse, full plate, 24 × 21 in., inscribed "Painted by Hy. Pelham. *The Finding of Moses*. London Published Feb^r 12th 1787 by J. R. Smith, N. 31 King Street, Covent Garden. Engraved by Wm. Ward".

[B] Portrait of Thomas Gosse attributed to John Downman, A.R.A., oil, on canvas 29½ × 24½ in. (Edmund Gosse, Esq., C.B.).



FRAGMENTS OF THE AL TORRIGRAPHY OF THOMAS GOSSE
PLATE I

C



D

Fragments of the Autobiography of Thomas Gosse

it was entirely vain. This admission of Collins's deeply impressed my mind, and the more so, from the known character of the man. With the younger Ward I had frequent interchange of religious ideas, at least until the end of 1790. Yet was he, as I too until later, pharisaical and formal at heart.

The time had now come, however, for my pupilage with William Ward to come to an end, and, that I should begin to follow engraving on my own account, Ward employed me to engrave a copper-plate of men at a public-house, from Morland, signifying that this time my own name should be put to it, with the view to start me in business. I anticipated with pleasure the approaching time when I should be my own master. But as for my copper-plate *ut ante*, *The Inside of an Ale-house*, when it was finished and approved of, Morland stedfastly refused to let my name be affixed to it, as the name of *W. Ward*, he thought, would make it more saleable. Being of an easy temper, I soon gave up the point as not worth disputing. But the disappointment confirmed my resolution to leave, and having staid two years as pupil under W. Ward, and having acquired proficiency in all the mysteries of mezzotinto engraving, I left him on the 20th of May 1788, being in my twenty-third year, in flowering health and with buoyant hopes.

My old acquaintance, Hodges, having heard of my intention, sent me an invitation to come and work upon his plates, to the first or second proof. This I accepted, and George Graham,¹⁷ who had been my fellow-pupil at Ward's, accompanied me. We went to reside near John Hodges' house, which was at Hendon, a village just beyond Hampstead and a few miles from London. I lodged in the village, at Mrs. Hall's, and began an antediluvian mode of life, having only bread and milk for breakfast, with sometimes a gooseberry-pie for dinner, and drinking naught but spring-water from the garden-well. My window commanded an extensive prospect over Finchley, with its varied scenery. Hodges was now fully employed by the famous print-sellers, the Boydells (uncle and nephew), whose shop was at the corner of Ironmonger-lane, the Poultry. The first plate I engraved for Hodges was of the celebrated horse *Mambrino*, after Stubbs. Having brought it to the third proof, I resigned it to Hodges for the finishing touches, and he put his name to it.

¹⁷ George Graham, a mezzotint engraver of whose life no particulars seem to have been preserved. He did some excellent work after Reynolds and Ramsay.

He then set me to engrave from the portrait of the Recorder, and so it went on.

Hodges, however, grew now less in favour with the Boydells, and I became disquieted at his tardy payments, which growing worse, I resolved to leave him. Brother Harry, looking into the affair, urged and prevailed upon me to return into London, which I did at Michaelmas 1788, my Mother now coming to lodge with me in Acton Street, at the top of Gray's Inn Lane. But soon poor mother took to her bed, and "I shall die" she says to our landlady, "I shall die, Mrs. Ingle!" One morning Mrs. Ingle came to tell me that, tho' my Mother could not leave her bed, yet had she just seen her standing at a window and gazing out at the green fields, so plainly that she could discern the grey hairs over her forehead. This was by second sight, for I went immediately upstairs and found Mother speechless in her bed, nor did she speak again, but once lifted up her hand with a melancholy movement, and so expired. This was in November 1788, and she aged sixty-five.

I remained at Acton St., and got employ of W. Ward. Robert Laurie,¹⁸ too, employed me for his fanciful mezzo-tintos, and by and by from Smith also, who resided now in King St., Covent Garden, I received orders for plates. So I was well occupied, but being invited by Dunkarton,¹⁹ whose house was in the Strand, to call upon him, and finding him in full work and much needing help, I determined to keep mostly to him. I therefore gave up my lodgings in Acton St., and moved to 10 North St., Red Lion Square, and was almost wholly with Dunkarton. I worked at his house, and in a gown, a device which pleased Dunkarton so well that he did not rest until he had one too, so convinced was he of its cleanliness and conveniency. Of all the engravers with whom I worked, he was the man of the most pleasing temper, so that this year passed very enjoyably. Early in the summer of 1789 I purchased a Theocritus, the Minor Greek Poets being greatly to my fancy. The Greek was on one side and a literal Latin version on the other all thro'. At intervals between engraving, I would often be reading and translating, the pastoral scenery described by Theocritus being so truthful to nature that it

¹⁸ Robert Laurie, also called Lowery or Lawrey (1755-1836) was a mezzotint engraver of considerable eminence, and after 1794 a leading publisher of prints and charts. I do not know what T. G. means by Laurie's "fanciful mezzo-tintos".

¹⁹ Robert Dunkarton (1744-1811?), mezzotint engraver in London from 1770 to 1811.

DESCRIPTION OF PLATE II, OPPOSITE: MEZZOTINTS BY THOMAS GOSSE

[c] Full plate, 21 x 24 in., inscribed "Painted and Engraved by T. Gosse. *Transplanting of the Bread-fruit-tree from Otaheite*. London; Published September 1st, 1796, by T. Gosse, No. 212 High Holborn".

[d] Full plate, 21 x 24 in., inscribed "Designed and Engraved by T. Gosse. *Founding of the Settlement of Port-Jackson at Botany Bay in New South Wales*. London, Published May 29th 1799, by T. Gosse, 45 Great Russell Street, Bloomsbury".

Fragments of the Autobiography of Thomas Gosse

seemed composed for our own delightful month of May.

At the Exhibition of the Royal Academy, I was still admitted, as usual, gratis, though I now ceased to draw there. In 1789 the *Seven Sacraments*, by Poussin, were placed in the Council Room, adjoining the Antique Academy, where I had been with the rest to draw. I could not enough admire these pieces. What accurate design was there, and what a striking representation of the ancients and their manners! In the July of this year I relinquished Dunkarton's employ for that of William Evans,²⁰ who had been with the Boydells, but had now taken a house in Cheapside and was engraving on his own account. He immediately gave me the copper-plate of *Gypsies* or *Ass and Children* to engrave, and from the character of the result I entertained a sanguine expectation of future emolument, which I did not realize. About the middle of July I dined with Evans to join a guest just come from Paris, who told us of the riotous state of that city, and the downfall of the Bastille. I therefore began to read the newspapers with avidity; France and the National Assembly occupied many columns in the papers. Brother Harry became an enthusiast in favour of the new French

²⁰ William Evans, an engraver and draughtsman of whose private life nothing seems to be recorded, except that he was associated with Benjamin Smith.

liberty; indeed, we, all of us, hailed this astounding Revolution in France as the source of future political happiness for mankind at large.

In the autumn, having much to do, I began to engrave by lamp-light. The plate of *Joseph and Pharaoh* followed that of *Gypsy Children*. This was for Evans likewise, and occupied me all the winter, though with other work at intervals. The French Revolution was still progressing, and liberty was triumphant over despotism. In every company this revolution was the one absorbing topic, and as yet no suspicion was entertained that it would end in anarchy. With a cordial sympathy, we all echoed *ça ira, ça ira*, luck to the Parisians.

[The rest of my grandfather's written record is occupied with religious experiences and pietistic observations. In 1799 he gave up the practice of mezzotint engraving, and made a connexion for himself as a miniature painter through the West of England. He married in 1807, and during one of his pictorial excursions—in which he was accompanied by his young wife—on the 6th of April, 1810, a second son was born to him at Worcester. This was Philip Henry Gosse, the naturalist. Thomas Gosse reached his eightieth year, dying in his son's house in London on the 26th of November, 1844.—E. G.]

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXII BY LIONEL CUST AND F. JOS VAN DEN BRANDEN ON A PAINTING OF A PICTURE GALLERY BY GONZALES COQUES



AMONG the most characteristic productions of the Antwerp school of painting during the 17th century was a series of paintings representing picture galleries, the best known being those painted by David Teniers, the younger, for the Archduke Leopold William of Austria. An interesting study of these paintings was published by Dr. Frimmel of Vienna in 1896.¹ The origin of such paintings may probably be traced to the great development of the collector's mania, initiated by the Emperor Rudolph II, in the latter part of the 16th century. Paintings of cabinets of curiosities, a form of still-life painting, by Joseph Heinz, the Emperor Rudolph's painter-in-ordinary, are occasionally met with, one example being at Windsor Castle. Jan, or "Velvet", Bruegel, painted pictures of a somewhat similar description, and was followed by Frans Francken and his school, in which compositions *genre* and still-life are blended. With the turn of the 17th century the subjects became more definite,

and especially as regards the school of Rubens. This painter's own house at Antwerp was regarded as a work of art in itself, and drawn or painted with the addition of small paintings by the artists of his school. The picture galleries painted by Teniers really depict the collections formed by the Archduke Leopold William, most of the pictures painted being now in the imperial collection at Vienna. In the case of Teniers the whole painting, including the pictures on the walls, is by his own hand. In other paintings of this description the work is shared by various artists, the architecture by one, the figures by another, and the pictures painted in by painters themselves. One of the painters employed on portrait-figures for this purpose was Gonzales Coques, so well known for his small figures and portrait-groups, executed with the freedom and in the manner of Van Dyck, and with the fine handling of a miniature painter. There exists more than one painting of a picture gallery in which Coques was responsible for the figures, one in the Schwerin gallery, and one, the best known of all, in the Mauritshuis at the Hague [PLATE I]. Here the

¹ Frimmel (Theodor von), *Gemäldegalerien*. Berlin, 1896.

DESCRIPTION OF PLATE I, OPPOSITE

A Picture Gallery by Gonzales Coques, canvas, 1'76 x 2'105 m. (Mauritshuis, The Hague.)







Notes on Pictures in the Royal Collections

architecture is by Wilhelm Schubert von Ehrenberg, a German artist resident at Antwerp, and the figures and still-life are by Gonzales Coques: the paintings on the walls are by various Antwerp artists about 1670-1680, and a detailed description will be found in the catalogue of that gallery. A painting of a similar description in which the figures are by Coques, the architecture by Ehrenberg, and the paintings added in by various Antwerp artists as in the picture at the Hague, is at Windsor Castle [PLATES II, III].

The researches of M. F. Jos van den Branden, archivist of the city of Antwerp, have thrown light on the singular history of this particular painting. Among the peculiar local institutions in the city of Antwerp were the so-called Chambers of Rhetoric, a kind of fashionable guild in each case, with something of the tone of a modern club about them. The Chamber of Rhetoric specially connected with the Painters' Guild of S. Luke was known as the "Violier", and in 1661, being in a bad way, this body effected a fusion with another Chamber of Rhetoric, known as "l'Olivier". Now each of these Chambers of Rhetoric had the privilege, in order to raise money, of selling at a high price to fifty of its members the right of exemption from service in the civic guard. When the two Chambers of Rhetoric amalgamated they assumed the right of selling this exemption to one hundred of the joint confraternity. This was opposed by six other guilds in the city, who did not possess the same privilege, and led to a lawsuit which lasted at Brussels for eighteen years and had eventually to be settled by compromise. The cause of the two fused guilds was advocated by one M. Jean van Bavegem, of the Council of Brabant. As the Guild of S. Luke was very much impoverished and unable to reward M. van Bavegem adequately, Gonzales Coques, who happened to be dean of the guild that year, proposed to offer a painting to M. van Bavegem, containing twenty or more small paintings by artists who had owed so much to their advocate's help and skill. The architecture was drawn by Wilhelm von Ehrenberg and the portrait-figures by Coques, leaving the spaces to be filled by other painters. The task of the first artists was completed in 1674, but the remaining details were not contributed as a whole until 1683, when the picture was given by the guild to M. van Bavegem.

The *procureur* or advocate himself is depicted standing to the left in black, with his hat on, holding a roll of paper in his left hand. Round a table are grouped four men, one an elderly man seated, who are members of the Guild of S. Luke. In the centre is a youth kneeling and examining a picture of still-life which stands on the ground leaning against an easel on which is a painting of

David with the Head of Goliath. In an open door to the right stands a lady holding a child by the hand. These figures probably represent the family of M. van Bavegem. The walls are hung with paintings, many of them signed with the name or initials of the artist. The large central painting, *The Judgment of Solomon*, by Erasmus Quellinus, was painted to commemorate the decision of the great lawsuit. Other paintings are an *Interior* or *Tavern Scene* by A. Goubau, a *Fruitpiece* by J. de Heem, a *Church* by P. Neefs, *Portraits of Rubens and Van Dyck*, probably by B. Thys, a *Charge of Cavalry* by Nicolas van Eyck, a *Mythological Subject* by Nicolas Martin, a *Landscape* by G. de Witte, and several others.

In the catalogue of the Royal Gallery at the Hague by Drs. Bredius and Hofstede de Groot, the similar picture in that gallery is stated to be that painted for the advocate Van Bavegem as a reward for his services. In this picture only two persons are represented, a gentleman and his wife, and they have a distinct look of being the proprietors of the collection. The Windsor picture tells the whole story, and the figures are explained thereby.

Gonzales Coques, or more properly Cocx or Kockx, in spite of attempts to give a Spanish air to his name by calling himself Gonzalo and Coques, was born in Antwerp in 1618 and spent his whole life there until his death in 1684. He was not admitted to the Guild of S. Luke until 1641, and in 1665-6 was dean of the guild and again in 1680-1. His small figures and portrait-groups were deservedly popular and have never ceased to be appreciated by collectors. He was even known as "The Little Van Dyck". When he attempted works on a larger scale he was less successful. M. van den Branden has unearthed from the archives another curious story in which Gonzales Coques plays rather an unworthy part. The story as told by M. van den Branden is as follows:—

On the 27th of May, 1646, 450 florins were paid to him for two portraits of the Princesses of Orange. The following year he was provided with a "laissez passer" by the Prince of Orange, and received for his work from this famous Stadholder a double golden chain with medal as a personal gift. This show of kindness on the part of Prince Frederic Henry turned out to be fatal, when the art-loving Prince, entirely satisfied with this first work, commanded Gonzales Coques to supply a series of ten big pictures at once, representing the legend of "Psyche". Fascinated by his good fortune, the portrait-painter accepted the offer and hurried back to Antwerp to start his big undertaking at once. He, however, overestimated his own ability and his imagination soon failed him in the composition of the ten panels. He secretly

DESCRIPTION OF PLATES II & III

A Picture Gallery by Gonzales Coques, canvas, 43½ × 29 in. (H.M. the King, Windsor Castle.)

Notes on Pictures in the Royal Collections

applied to his companion Abraham van Diepenbeck, who claimed to be very clever in composition. Coques made an agreement with him, which was to save his reputation, and Van Diepenbeck made a first sketch with a promise of 20 florins; Coques framed it, still wet, and hurried to the Prince of Orange, who was pleased to the utmost with the subject. While busy painting his first full-size picture after the approved sketch, Van Diepenbeck delivered the others at 18 florins apiece, of which 60 florins were paid on account, the balance being due when the series should have been completed, hung up and finally paid for. The fraudulent mythological painter, working swiftly with the hope of success, soon was ready to show the amateurs of Holland another man's work as his own. He exhibited the ten large paintings of the legend of Psyche at the Hague. Although the master tried his best, his work by no means roused the approbation which he expected. Some merely expressed their disapproval, but others went so far as to scoff at it. But the failure was completed when Constantijn Huygens, Lord of Zuilichem, the well-known Dutch poet and the learned secretary to the Stadholder, produced a number of reproductions from the works of Raphael, showing the source from which the whole of Coques's legend had been stolen.

The renowned painter on whose breast the Prince of Orange had pinned his medal of honour

was as much astonished as ashamed when someone maliciously asked him if Antwerp did not possess any better artists who could put at least their own ideas on canvas. The once famous artist was of course derided by everyone. The Prince of Orange, moved by pity, commanded the pictures to be accepted and paid him 2,000 florins on the 28th of July. So the humiliation was complete, and the sad painter, overcome with shame, hastened home. To revenge himself on the merciless author of his misfortune he refused to pay the balance due for the plagiarised sketches which had been so fatal to him. Van Diepenbeck, who seemed particularly inclined to squabble, brought an action against the unhappy painter. The affair made a great stir in the artistic world, and was only set at rest at the end of 1654, when the Deans of S. Luke gave judgment for Coques, adding that the price paid for such types of sketches was quite high enough.

All these events brought Gonzales's career as a historical painter to an end. This, however, did not prevent his being very proud of the distinction accorded him by the Prince of Orange. We see him in his portrait of himself, engraved by Paul du Pont, as a proud-looking man, wearing his golden chain and holding his medal between his finger tips.

Coques died at Antwerp on the 18th of April, 1684, and was buried with much honour by his fellow artists.

THE EXHIBITION OF CHINESE ART AT THE BURLINGTON FINE ARTS CLUB—II*

NOTES ON JADE

IN oriental literature generally, such as the Hebrew scriptures and commentaries, truth is only to be found in the residuum of mutually exclusive dogmas, and the same method of statement is carried by Far Eastern writers into the semi-scientific subject of sinology. The statements of Chinese and Japanese sinologists usually contradict each other flatly and often contradict themselves. It is therefore not surprising that the longer Western sinologists study Chinese art in Chinese and Japanese writings, and the more they learn about it by experience, the less inclined they are to commit themselves to positive opinions on the date and provenance of particular objects.

Substances, methods of work and even forms in

the Far East give less certain indications of date and provenance than in almost any other region, because the composition of mixed materials, the tools, and the methods of production are not only inherited, but have been employed continuously to the present time, and the veneration of the Chinese for antiquity has caused frequent revivals of antique forms. In the lapidary's craft, for instance, with which we are concerned here, no tools, as Dr. Bushell notices,¹ are in use now which have not been used since the beginning of the craft. The greater part of the work being executed by rotatory motion, steam and electricity have merely hastened the patient labour of the ancient Chinaman's legs upon the treadle. The Japanese also, as is well known, are past-masters of counterfeit, and having inherited the processes of production used in ancient work, now accelerate the patina, iridescence and "earth"- or "blood"-age requisite to an antique, by burial

* These remarks would not have been made by the present writer if he had not been accompanied on a visit to the Exhibition by Mr. F. J. Larkin, who must therefore be accredited with any originality, but acquitted of any errors which they contain.

¹ Bushell (Stephen W.), *Chinese Art*, Victoria and Albert Museum, 1905, Vol. 1, p. 143.

DESCRIPTION OF PLATE V, OPPOSITE : JADE

[L] A beast attacked by a bird of prey, yellowish with russet brown markings, Han (?), height 4 $\frac{3}{8}$ (Mr. C. L. Rutherford, A 27).

[M] White boulder carved in the form of a monkey and its young, grasping a branch of peach, probably Ming (Mrs. Joseph, C 4).

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Exhibition of Chinese Art at the Burlington Fine Arts Club

in the particular species of clay which caused those changes slowly and fortuitously in the ancient pieces.

The subject of jade has been practically exhausted for the present by Dr. Laufer.² At any rate, no one is inclined to contradict so learned a sinologist with the advantages of continued study of the fine collection which he himself largely discovered and formed. Mr. R. L. Hobson reviewed Dr. Laufer's book exhaustively in these pages shortly after it was published, bringing his own insight and experience to bear on the subject.³ M. Kimpei Takeuchi had already discussed and illustrated here the extremely fine jades which he owns and has long studied,⁴ as well as his collection of bronze mirror backs,⁵ and only last summer the late Captain Ian Maxwell wrote an ingenuous appreciation of other jades belonging to M. Takeuchi.⁶ Now, Mr. O. R. Raphael, who has very important jades of his own to study, has written the section of the present Catalogue concerning that most fascinating of minerals.⁷ For though M. Paléologue advocates the superiority of rock crystal, carnelian, sardonyx, onyx, and oriental agate for glyptic purposes over nephrite in particular, and Dr. Bushell seems to agree with him,⁸ the present writer sympathizes with the Chinese love for jade in all its species, for its colour, its substance and its tactile charm. Dr. Bushell's and Dr. Laufer's books are in the hands of all who are interested in Chinese art, and no injustice will be done to the other writers mentioned if it is assumed that they added their own observation only after a careful study of them. The text, therefore, which may be expected to accompany the PLATES published here to illustrate a few of the fine jades exhibited must be confined to mere notes of comparison, suggestion and speculation.

The analytical differences between the substances collectively called jade (*yü*) have been clearly and sufficiently stated by Mr. Raphael. We need only repeat: (1) that the most distinct types of jade are nephrite and jadeite, of which jadeite is the harder and tougher, generally the brighter coloured and more translucent, and is occasionally crystallized; and (2) that the Chinese

use the word *yü* particularly to denote nearly all nephrites, *pi yü* to denote dark green nephrites and jadeites from certain places, and *fei ts'ui* to denote emerald green and all other jadeites not included under the term *pi yü*. We may also recall the fact that carvings are made of jade coming from two different sources of supply; pebbles or boulders detached by nature, rolled down, stripped of their more friable matrix and compacted by the flow of rivers; and rough blocks dislodged by quarrymen. Of these the Chinese preferred the water-rolled pieces, when they could find them big enough. These different sources of supply seem to have had some influence in determining the artistic object of the craftsman. On the one hand, rough lumps were ingeniously shaped into objects which their natural form suggested to the craftsman's childish fancy. He saw them cubistically and produced them preraphaelistically. On the other hand, predetermined objects were formed of a very intractable substance from the most suitably shaped lumps of it that could be found. The rough blocks which determined the sculptor's subject are for some reason much prized by collectors, perhaps because the lumps so used were of rare varieties and had to be used somehow, though the craftsman who conforms substance to his intention shows himself a greater artist than the one who allows substance to determine it. Mrs. Joseph's beautiful lump of white jade, reduced with the greatest technical skill to the elaborate *Group of Monkeys* [PLATE V, M] which it suggested to the craftsman, is claimed as a work of the first sort, though there is no clear intrinsic evidence that it was so. Mr. Raphael's very fine *Courtier* [PLATE I, C] (Cat., p. 35) may, from its elemental form, very likely have originated in that way, but, whether it did or not, it is the work of a great primitive artist.⁹ On the other hand, many of the larger animal pieces, for instance, Mr. Raphael's splendid *Water-buffalo* [PLATE VI, O] already praised here by Mr. Clutton-Brock (June, p. 114), his dark-coloured *Recumbent Horse* (C. 7), and Lord Allendale's light-coloured one [PLATE VI, N] seem examples of subjects predetermined before a boulder of suitable conformation had been found, from which they could be hewn. For oriental dealers, through whose hands numerous examples of jade pass, tell us that among animals treated on the level of naturalism reached by Mr. Raphael's and Lord Allendale's beasts, the great majority are of these particular forms, recumbent horses and

⁹ In fact it tends to show that the collector may be right in regarding jade figures thus produced as the more primitive in idea, for the constellations were named on this suggestive principle.

² Laufer (Berthold), *Jade, a Study in Chinese Archaeology and Religion*, Field Museum of Natural History, Publication 154, Chicago, 1912.

³ *Burlington Magazine*, Vol. XXIII, p. 108. "Jade". May 1913.

⁴ *Op. cit.*, Vol. XXIII, p. 140. "The Chinese Appreciation of Jade". June 1913.

⁵ *Op. cit.*, Vol. XIX, p. 311. "Ancient Chinese Bronze Mirrors". Sept. 1911.

⁶ *Op. cit.*, Vol. XXV, p. 294. "Chinese Jade". Aug. 1914.

⁷ Burlington Fine Arts Club, *Catalogue of a Collection of Objects of Chinese Art*, London, privately printed, 1915, p. xxvii.

⁸ *Op. cit. vol. cit.*, p. 150.

DESCRIPTION OF PLATE VI, OPPOSITE: JADE

[N] Recumbent horse, grey green, probably Yüan, height 10, length 7, width 5 in. (Viscount Allendale, C 9).

[O] Recumbent buffalo, mottled grey green, a boulder of exceptional size, perhaps 6th cent. A.D., height 6½, length 16, width 11 in. (Mr. O. C. Raphael, Cat. p. 38).

Exhibition of Chinese Art at the Burlington Fine Arts Club

buffaloes. And Mr. Raphael's horse shows upon its off hindquarter signs of scaling, indicating proximity to the matrix, as if the design had been produced with difficulty out of the only boulder available. This is the more likely if, as the catalogue tells us, "it is the only known historical boulder of black jade". The other comparatively common predetermined animals of larger size are mythical monsters of religious significance, such as Mr. Raphael's *White Dragon-horse* (C 6), especially carved as such for the emperor, and the Han onion-green *P'i-sieh* (12'2×17×6'7 cm.), illustrated in colour in Dr. Laufer's book.¹⁰

Another animal, the species of which has puzzled the compilers of the Catalogue, appears to the present writer to fall in the category of predetermined beasts, though more rarely represented perhaps than horses and buffaloes. Mr. C. L. Rutherston's very interesting piece, both sides of which are reproduced here [PLATE V, 1] appears to be both "earth-old" from its abraded surface and, so far as its reddish veining goes, looks as if it might even be "corpse-old". It cannot, however, claim from its veining to have been intended for burial furniture, on account of the subject and the naturalistic treatment. The subject immediately reminds us of the New Zealand kea, the bird which the introduction of sheep into New Zealand rapidly converted from vegetarianism to flesh-eating. It also appears that the type of Mr. Rutherston's beast and bird has subsisted in Chinese art to quite a late date. Mr. R. B. Woodward, of New York, owns a composite nephrite perfume box ($3\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{3}{4}$ inches) which the compiler of his catalogue, Mr. John Getz, illustrates¹¹ and dates, apparently quite correctly, as "probably late 18th century", and it looks no older. It represents, in greyish white nephrite, a couchant beast which Mr. Getz calls a fu-lion, and a bird, in brown nephrite, perched with one foot on the fu-lion's head and the other on its back. So far as can be judged from the illustration, Mr. Woodward's box would appear to be descended from the same species of beast and bird as Mr. Rutherston's. The beast has the

same short and rounded ears, the same half calf-half pug-like muzzle, and the same prominent ribs, and the hair of its tail is treated in the same manner in two separate wisps. The bird also has the same round head and parrot-like beak, the same wings rounded at the shoulders, the same rapacious air, and, so far as can be seen, a similar tail. It would be interesting if a naturalist would tell us what the fu-lion precisely is, and whether there is any Asiatic bird of similar habits and build to the kea. It is just possible that both these examples may represent the eagle (*ying*) and bear (*hsiung*) which appear frequently in decorative form, as they do in the fine Salting vase now in the Victoria and Albert Museum, but the naturalistic style of Mr. Rutherston's and Mr. Woodward's pieces make it unlikely that the artist would have so misrepresented those creatures unintentionally.¹²

Among jades or other objects in lapidaries' stones to which attention may also be directed here, for various reasons of interest, are the following. Among articles of use, Mr. W. G. Alexander's 10-inch T'ang jade *Fruit-dish* (A 58); Sir Robert Biddulph's late, but very fine, "mutton-fat" jadeite *Bowls* (C 11); Mrs. Eumorfopoulos's white jade, Ming, *Ewer*, imitating the bronze beast-shaped sacrificial vessels (C 17); Mr. S. E. Kennedy's translucent chalcedony *Bowl* (D 1); Mr. H. Whitaker's very large green jade *Bowl* of uncertain period, 10 in. high and 16½ in. wide, standing in the centre of the gallery (J 5, p. 64); and for the remarkable thinness to which the jade is reduced, Mr. H. Whitaker's 17th-century green jade *Dish* (E 10). Among examples of elaborate workmanship are Mrs. Eumorfopoulos's late *Group of Cranes* (C 3) and Mr. H. Whitaker's figure of *Hsi-wang-mu* (C 28), which also represents a large lump of jadeite, being 12 in. high. Among lapidaries' stones other than jade, fine pieces of lapis lazuli may be found in Case C, and in Cases D, E, L pieces, more or less elaborately worked, of agate, amber, antigorite, aventurine, chalcedony, crystal, jasper, smaragdite, steatite and turquoise.

¹² We may note here that, regarding animal forms generally, when treated naturalistically, observant students have noticed that the *genitalia* of the ancient pieces are as carefully expressed as the other members, but that they tend to be slurred over or omitted in the later replicas. If this observation is founded on sufficient examples, it would assist to determine dates.

¹⁰ *Op. cit.*, Pl. XLIII and p. 311; and *Burlington Magazine*, Vol. XXIII, p. 109.

¹¹ Getz (John), *The Woodward Collection of Jades and other Hard Stones, Catalogue*. Privately printed, 1913, p. 74, No. 102.

DESCRIPTION OF PLATE VII, OPPOSITE: SMALLER BRONZES

From Mr. G. Eumorfopoulos's collection.

- [P 1] Appliqué ornament, in the form of two birds affronted, Han, width 9½ in. (M 40).
- [2] "Foot"-rule (*Ch'i*), gilt, one side engraved with larger and the other with smaller flower forms on grounds punched with circles, and in ten divisions of one *ts'un* each, T'ang, length 12½ in. (M 28).
- [3] Clasp for robe, white bronze, with engraved and pricked design of a foliated scroll, T'ang, length 7½ in. (M 11).
- [4] Clasp for robe inlaid with dragon-scrolls in silver, T'ang, length 6½ in. (M 13).

- [5] Pommel mount of a dagger, gilt, in the form of a falcon, T'ang (?), 1½ in. (without tang) (M 37).
- [6] Clasp for robe, inlaid with scroll-design in silver, and set with tesserae of green serpentine, Sung, length 4½ in. (M 16).
- [7] Weight (*ya-siu*) to hold down the robes of the dead, in the form of a tiger attacking a bear, T'ang, diam. 2½ in. (Mr. C. L. Rutherston, M 27).
- [8] Figure of a hare in relief, probably T'ang length 2½ in. (A 36).
- [9] Staff-head, originally gilt, in the form of an ostrich-like bird, T'ang, 6½ in. (A 26).

2



Exhibition of Chinese Art at the Burlington Fine Arts Club

Readers of this Magazine who are interested in the symbolic jades of primitive form, much discussed by Dr. Laufer, will find in Case A several *Ts'ung* belonging to Mrs. Eumorfopoulos (59, 60, 61) and Mr. C. L. Rutherford (62), comparable with M. Takeuchi's specimens;¹³ and in Case L (24, 28, 31, 32) *Amulets and Disks* (*pi* and *yüan*)¹⁴ belonging to Mrs. Eumorfopoulos; and with them various other objects of primitive form and use, belonging to her, to Mr. H. L. Joly, to Mrs. Bushell, and to Mr. Jonathan Hutchinson, a specially interesting tray-full (14-32), to which not nearly sufficient attention has yet been given.

SMALLER BRONZES

Little more can be added here to the descriptions of the Catalogue concerning the selection of smaller bronze decorative objects illustrated in PLATE VII, beyond notes on certain characteristics which the illustrations fail to show clearly. The relative size of the objects is fairly accurately retained in the illustrations. The purpose of the *Plaque* [P. 1] remains undecided, but the obtuse angled top with the groove at the apex, and the square perforation below seem to be essentials to its use. The birds seem to be derived from some wattled, long-tailed, crested and large spurred species resembling the peacock, the turkey, and, as the catalogue suggests, even the cock. The long, upward curved tails and the crests lend themselves well to the obtuse angled form here supposed necessary. The universal character of the design is evident, it might be derived from Persia or Byzantium, or several other countries, in fact, it is not strange anywhere, only there is nothing characteristically Chinese about it. The *Measured Ruler* [P. 2] is remarkable for its rarity, the delicacy of the workmanship, the quality of the patina, and the extraordinarily fine state of preservation. The separate unmeasured rulers, used vertically in pairs for guiding the hand of the scribe, are fairly common. A pair in jade belonging to M. Takeuchi has been illustrated here,¹⁵ though no example is to be found in the exhibition. The *Clasps* [P. 3, 4, 6] are chosen, partly for convenience of space, from among a large number belonging to Mr. Eumorfopoulos, to whose unerring taste a large number of the most attractive objects exhibited are due. The peculiarity of the largest *Clasp* [P. 3] is its silvery white patina, and the circumstance that the green oxydization is confined to the dragon design and does not spread beyond it. This and the somewhat foreign treatment of the dragon-form has suggested doubts whether it is correctly assigned to the T'ang dynasty. The *Clasp* [P. 4], photographed in profile in order to show the essential form of the attachment common to all these robe-fastenings, is

decorated with dragons inlaid in dots and outlines to us strongly reminiscent of the Scandinavian type of decoration. The smallest *Clasp* [P. 6] owes its attractiveness to the delicacy of the inlaid tracery, scarcely visible in the illustration, and the beautiful spoiled turquoise colour of the inlay. The exquisite little *Dagger-hilt* in the form of a falcon [P. 5] could only be represented justly by elaborate illustration, on account of its small size. It would do honour to the art of the smith in any age or country, and might come from almost any, except perhaps that the form of the bird's head is more peculiarly Asiatic. The illustration [P. 7] unfortunately quite fails to do justice to the very fine *Ya-hsiu*, the only piece on the page which does not belong to Mr. Eumorfopoulos. It belongs to Mr. C. L. Rutherford, and is one of the finest pieces of small bronze sculpture in the exhibition. Mr. Eumorfopoulos exhibits two other interesting *ya-hsiu*, one of them the same size and the other slightly smaller (M 23, 25), which may be compared with it. The *Figure of the Hare* (P 8) in low relief is placed among the sculpture in case A, No. 36, presumably for its remarkable sculptural qualities of a naturalistic type. The purpose for which it was made can only now be guessed; possibly it was for ornamenting harness. Many visitors to the Exhibition, accustomed to compare oriental forms, have justly observed the Babylonian air of the *Bird* somewhat resembling an ostrich [P. 9].¹⁶ This piece is also placed in Case A. It is remarkable for the variety and beauty of the patina, as well as the primitive sculptural form.

Many other small bronzes should be briefly noticed here, especially Mr. Rutherford's primitive *Reindeer* (A 21), which we hope to illustrate soon; his set of *Altar Ornaments* (A 37), which we also hope that Mr. E. Hamilton Bell will discuss and illustrate in connexion with the elaborate altar-piece which belonged to M. Worch, when Mr. Bell discussed it and illustrated it in this Magazine¹⁷; Mr. Rutherford's exotic Sino-Cambodian *Buddha* (A 64), his *Boddhisatva* (A 56) and his *Kuan-yin and Child* (A 71). Many of Mr. Eumorfopoulos's exhibits, indeed most of them, should be noticed, among them especially his *Four Female Divinities* (A 17), his *Emperor* (A 18), his *Tiger* (A 23), his *Kuan-yin* (A 73), his *Lion* (G 2). Mr. J. J. Joass's *Kneeling Boy* (A 41) is a dignified example of late, probably Christian-Chinese religious art.

Finally, in continuation of M. Takeuchi's article¹⁸, the attention of readers of this Magazine may be called to the good collection of *Mirrors* belonging to various owners, Mr. Eumorfopoulos,

¹³ *Burlington Magazine*, Vol. XXIII, pp. 141, 144.

¹⁴ Cf. M. Takeuchi's disks, *op. cit.*, Vol. XXV, p. 295.

¹⁵ *Op. Cit.*, Vol. XXV, p. 299.

¹⁶ The colour scheme of Chinese celestial worship also seems to have affinity with the Babylonian. See Bushell, Vol. I, p. 139.

¹⁷ Vol. XXV, p. 144. "An Early Bronze Buddha".

¹⁸ *Op. cit.*, Vol. XIX, p. 311.

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Mr. Harding Smith, Mr. R. H. Benson and Mr. F. E. W. Tapson, brought together in Case M (1-9), also Mr. Harding Smith's specimens (F 5, 9, 23, G 30), and Mr. Ellice Clark's, with Sanskrit inscription (F 28) [PLATE III, G, p. 121], and an unrecorded square mirror 25 in case H. To these may perhaps be added Mr. Eumorfopoulos's very early and fine little "*Circular Medallion or Button*" (M 34), which looks much as if it had originally served as a mirror-back.

If it does not seem ungrateful to find any fault at all with the Exhibition Committee, the members of which have given so much thought and energy

to the very difficult task of forming this widely comprehensive exhibition at this anxious and absorbing time, the Exhibition must be criticized as too comprehensive. The tendency to exhibit too much is one against which the Club should guard, or the high reputation of its exhibitions for quality will decline in the estimation of the more serious critics. Apart from the inclusion of objects not of the first importance, several classes of exhibits, such as textiles, paintings, furniture (including lacquer) and perhaps glass, might well have been reserved for a separate exhibition.

LETTERS TO THE EDITORS

MR. HENRY HARRIS'S *PIAZZA S. MARCO*, BY GUARDI*

GENTLEMEN,—May I venture to draw attention to a fact which is not without interest for the student of Canale and Guardi? As I was looking through the well-known series of Canale's etchings, "views, some taken from actual spots, others fanciful", impressions of which are in the Print Room of the British Museum, I came across one which is absolutely identical in composition with Guardi's *Piazza S. Marco*, belonging to Mr. Henry Harris. My contention that it is an early work by the pupil, painted while he was strongly under the influence of his teacher, is thus fully borne out.

Canale's etching to which I here draw attention is entitled *le Procuratie nioue (sic) a S. Ziminian* and is reproduced on a reduced scale from the original British Museum etching in Gowans & Gray's small publication, "*The Etchings of Canaletto*" (1912), page 22. Yours faithfully,

GEORGE A. SIMONSON.

SCIPIONE CLUSON†

GENTLEMEN,—Prof. Giuseppe Castellani has kindly sent me the notices relating to this man which he has collected from the Venetian archives. From 1552 to 1561 Scipione is mentioned as a captain in command of foot-soldiers, at Crema, Legnago, Brescia, &c. But Prof. Castellani's researches have also revealed the existence in the Venetian military service at the same time of two other members of the same family. Bruto Cluson is mentioned from 1551 to 1561 in command of small companies of foot, and in 1561 as governor of Brescia. But the most important of all the three is Agostino, colonel of artillery; his services were employed from 1549 to 1561, chiefly in the training of the levies in various parts of the Veneto. My argument, that it is unlikely that there should have been present in Venice in 1554 and 1561 two different members of the same family, Cluson, both holding important military

posts, who were extraordinarily alike in appearance, thus goes by the board; the person in the picture may well have been a brother of Scipione. As regards the picture, I learn that a critic of high authority is not favourable to its claim to be the work of Jacopo Robusti. What is more, doubts have been raised whether the painting of the coat of arms can be contemporary. However this may be, we are entitled to presume that if the coat and signature were added at a later date, say in the seventeenth century, that was done in accordance with a tradition that the person represented was a Cluson.

Yours faithfully,

British Museum.

G. F. HILL.

EGYPTIAN PRINTED STUFFS

SIRS,—In his note on two pieces of Coptic figured linens, Mr. F. Birrell does not bring out the fact that the "maidens in attendance on the Throne" of the Edinburgh piece are *The Wise and Foolish Virgins*. There were two on each side of the Throne, and six others in a lower band which is now in a very fragmentary condition. Some of the torches are erect and flaming, others are "gone out". The ten Virgins are represented in this way in the Rossano Codex, and another early example is given by Pératé. In the Rossano MS. the Virgins carry little vessels (of oil), and one of the figures in the lower row on the linen had a similar vessel which is being borrowed from her by one of the unwise. The Throne and the Virgins make up a most interesting *Last Judgment* subject. This fact and the observation that most of the other subjects found on these pieces of figured linen are from the "deliverance" subjects characteristic of tomb paintings has suggested to my mind that these stuffs were in fact made for shrouds. The *Dionysos* subject of the Louvre would be an interesting pagan parallel. Comparison of size leads to the probability that they were about 3½ ft. wide by 5 ft. long. On the Edinburgh piece there are traces above the Throne of a fourth figured band, in the middle of

* See *The Burlington Magazine*, Vol. xxv, p. 267.

† See *Burlington Magazine*, Vol. xxvii, p. 65.

which was a curtained niche in which must have been Christ.

The Daniel subject of the Edinburgh piece allows us to check Strzygowski's reading of a similar group, for the central figure is certainly Daniel—not an angel. The figure on the right on the Edinburgh piece was probably the king of Babylon. On the piece illustrated by Strzygowski there is room for three figures to the right of Daniel, one of whom had his arms in the attitude of prayer; this would have been *The Three Hebrews in the Furnace*, another "deliverance" subject.

I feel some doubt as to the figures of S. Mark and two apostles on the fragment now at South Kensington being part of a *Communion of the Apostles*; the three figures seem to carry crowns with veiled hands and perhaps are rather to be compared with the procession of martyrs and saints at Ravenna. The newly acquired fragments at South Kensington seem to have belonged to two pieces, each of which had a figured band between two plain bands, making together a length of 5 ft. The Edinburgh piece seems to have been about 5 ft. long by 3 ft. 8 in. wide. The piece at South Kensington, which appears to have been covered with one large composition, would have been about 3 ft. 4 in. wide by 5 ft. long.

W. R. LETHABY.

111 Inverness Terrace, W.

GENTLEMEN,—Owing to my almost immediately going abroad, I am unfortunately unable to deal

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THE WHISTLER EXHIBITION.—The loan exhibition of a collection of works by Whistler in aid of the Professional Classes War Relief Fund, that is open at the galleries of Messrs. P. and D. Colnaghi and Obach, raises for the hundredth time the following question: are the motives, patriotic and charitable, of the organizers, is the generosity of the lenders to close entirely the mouth of criticism? I conceive that the answer should be "No." If only in the interests of gate-money desired for a laudable purpose, frank discussion is more likely to stimulate curiosity and interest than is the consecrated benison of the "dainty and superb" school of comment. The latter is, by now, too transparent to everyone, and seems to me likely to defeat its end by causing indifference, and even resentment. I doubt if the frankest criticism of Whistler's work could, by any stretch of caution, be supposed likely to convey information that would be of use to the enemy. I will not add "whom God punish", since we have no intention of leaving his punishment entirely to the Deity, of whom this very Whistler was wont regretfully to say that He was always good, if sometimes careless.

The Whistlerian *mise-en-scène*! Hangings and

adequately with the interesting points raised by Professor Lethaby in his letter: so I must content myself with thanking him for his valuable suggestions. Perhaps I might point out that some errors went undetected in the Descriptions of the Plates and the Footnotes of my article. Thus, in the description of PLATE I, B, ΑΤΤΕΛΑΟC was spelt with two Α's, while ΔΑΝΙΗΡ appeared as ΔΑΝΙΗΑ. This is perhaps not unimportant as ΜΙΧΑΗΡΟC is printed for ΜΙΧΑΗΑΟC a little further on, which suggests that the variation may be due to dialect. Also in Footnote 9, "Les Portraits d'Antinoé" is mentioned as being written by M. Gazet. M. Guimet is, in fact, the author.

Yours faithfully,

FRANCIS BIRRELL.

FELIX RAVENNA—DR. L. GEROLA

["Coi migliori ossequi; e coi più fervidi auguri all' Inghilterra," our esteemed confrère Dr. Gerola courteously accounts for the apparently "somewhat meagre number," January-May, of his excellent quarterly publication "Felix Ravenna," as noticed by our invaluable *précisiste* "J" on p. 130 of our June number. Dr. Gerola points out that this meagreness is not real, but purely illusive. The January-May number consists of more than 2½ folios of text, like the majority of its predecessors, but a new and better quality of paper makes the number appear thinner. We reciprocate Dr. Gerola's kind wishes, and express our fervent hopes for the full safety and success of Italy.—ED.]

overpowering frames, frames, frames, out of all proportion to the matter enclosed in them, are more and more obviously an insufficient defence for the results of dissipation of effort and confusion of aim. More and more do I find myself confirmed in the opinion that Whistler's too tasteful, too feminine and too impatient talent had need, for its development, to remain in the severe and informed surroundings of Paris, the robust soil where his art had its birth. A wholesome fear of the tongue of Degas, if nothing else, would perhaps have nipped in the bud his growing reliance on the *snobismes* of *réclame* and of *mise-en-scène*. The effect of the exhibition is rather that of a hat-shop with a stock that is not quite up to date than, of, shall we say, the lawn at Ascot?

Whistler chose, unwillingly I think—Whistler, I would rather say, was forced by his necessities and a desire to conquer, at all costs, a position of success and eminence in a country still unlettered in art, into the career of the eternal sketcher. The cumulative artist grows in geometrical progression greater with age, limited only by the approach of physical disabilities, while the incurable sketcher is compelled, as time goes on, to mint his talent into

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small change that grows, with failing powers, smaller. And this, in a sentence, is the lesson that the student has to learn from Whistler's life work.

The born painter, puzzled and out of joint with the indifference of his times, has, over and over again, sometimes for long periods, or, as wisdom has gained the upper hand, for short ones, stretched his hand out to the mirage of the conquest of society. (Has not Vuillard said "*On fait une belle chose avec sa cuisinière*"?) Manet, too, dreamt of conquering society. His lovely portraits of women in crinolines and pork-pie hats, so lovely that the beauty of their subjects is still parodied, in dilute and sentimental nostalgia, by young men in Chelsea and South Kensington, from models incorrectly dressed up in properties, were received with a shudder by the *belles* of the Second Empire. But Manet took his defeat, on these untenable lines, with set teeth, re-formed, and ceased to expect to be paid by his models. Henceforth he paid them, and was the gainer by the arrangement. Painters, my brothers, Codlin is the friend, not Short. Cease to look to the super-goose for your bread. To begin with, she is always overdrawn. Look in the chop-houses of the city for some pearl of an elderly business man, florid and whiskered by preference. It is he who, in defiance of all decorative and sanitary laws, will pack the walls of his suburban villa to the ceiling with your works. He will deny himself a better house. He will knock off his coffee. He will travel second class to buy you. Four or five of him will keep you in comfort. You needn't even be popular. If I may slip in a word of advice, don't offer to paint his portrait, and don't try to introduce your short-haired, aggressive and tongue-tied mistress to his wife.

Whistler, who preached the gospel of "*Painting über alles*", was in his practice the Intentionist *par excellence*. He cried out in his titles for the qualities he failed to get within the rectangle of his frames. The catalogues are full of "gold" and "silver", of "amethyst" and "opal". A model is labelled *de race*. And it was not so much a cynical contempt for an unlettered audience that allowed him to label the least plastic of his monumentally framed sketches on brown paper "*Tanagra*". The title was a *cri du cœur*, an anguished aspiration, naïve in its sincerity.

For no one was more sincere than Whistler. Granted his method—granted, that is to say, the sketching conception of an artist's life-work, his sincerity, his passionate industry were intense. The sentimental intensity of his appreciation for the beauty of old-world accretion in architecture and painting was not only feminine, but American. So intense was it that it remained an obstacle to his own building of work as monumental as the things he loved and admired. An eternal lover of ineffable sweetness and tenderness, he was unable to become more than sketchy as a patriarch.

But when criticism has thoroughly learnt and understood this lesson of Whistler's career, when time shall have sifted out the large percentage of his failures, his successes will remain untouched and unique. Future generations may hold that they alone have more than justified the use he made of his talent. As a *primâ* painter in oils he was a flawless master. Could he not, for the prodigality of seemingly wasted effort, point to authority in nature? No virtuoso had a finer feeling for the medium, or kept himself more ruthlessly in practice. Such a panel as *The Canal, Amsterdam* (41) is a great picture. *C'était un grand lettré de la peinture.* WALTER SICKERT.

LOAN EXHIBITION AT MESSRS. AGNEWS.—At Messrs. Agnews' gallery there has been on view, in aid of the British Red Cross Society, an anonymous but well-known collection of pictures of the Dutch and English schools. Many of these have previously been exhibited singly, but the general average is high, and the collection has a distinct character and unity of its own, which permits of links and developments being pleasantly enough traced. The influence of the Dutch landscape painters on the Englishmen of the later 18th and earlier 19th centuries can here be studied to advantage, for Morland, Crome, Stark, Cotman, Bonington, Cox hang beside or opposite Cuyp, Ostade, the Ruysdaels, van Goyen, Hobbema, van de Capelle and van de Velde. On the end wall Jacob Ruysdael, with a *Forest Scene* of distinguished quality and pedigree, an undeniable classic in its way, dominated the room like some Batavian father of the rest, and radiated its example of integrity, sobriety and dignity. These virtues of the Dutch landscape patriarchs, together with a certain sombreness of tone and an over-conscientious and sometimes mechanical insistence on detail, especially in the painting of trees, were sedulously emulated, according to capacity, by their English disciples, even by the youthful Gainsborough in his delightful early landscapes, though his natural impulse and instinct were of a different kind. Their influence no doubt was a useful discipline, though later on he escaped their authority and took his own line. The only Gainsborough landscape in the collection, which faced the large Ruysdael, was a rather extreme instance of his later manner when he had left the country and ceased to study nature at first hand, and had taken refuge in a rather too fluent and incoherent world of imagination, in which rocks and trees and solid earth have become dematerialized, and atmosphere and sentiment have it all their own way. There are several Gainsborough portraits, one of *Garrick* apparently of the Bath period, a little over-conscious of its responsibility to the occasion. Far more spontaneous and characteristic is the somewhat later portrait of *Dr. Pearce* of Bath, an intimate friend with whom the artist is evidently on the easiest terms. It

would be psychologically interesting to set this by the side of the nearly contemporaneous *Portrait of a Doctor* by Goya in the National Gallery, to which it has a certain affinity. Is it the artist or the sitter who is so obviously in one case the Good-natured and in the other the Ill-natured Man? Probably both, but decidedly the painter.

There are two Rembrandts, one a quite early portrait of his father, painted when he had already arrived at that preliminary stage of absolutely complete accomplishment which might so well have seemed to him, as it no doubt did to his patrons, the satisfying goal; the other the well-known portrait of a woman with a knife in her hand, called *Rembrandt's Cook*. This is an excellent example of the side of Rembrandt from which Maes derives, the representative rather than the creative and imaginative side.

Representative rather than creative no doubt is the wonderful and previously unexhibited Hals, *A Boy Reading*, which is perhaps the greatest treasure of the collection; for this is true of all Halses, unless we admit that the quality of the interpretation is itself a creative miracle, which is also true. It is as inadvisable as it is difficult to draw hard and fast lines in these matters. What every painter paints is feeling, whether dead or alive; Hals's is certainly alive. Whatever truth there may be in the legends which represent him as a toper there is manifestly a kind of Bacchic inspiration in his rendering, which has an intoxicating effect even on the spectator. Whether or no he painted best (as is not inconceivable) when he was drunk, he had the head and hand to use and control "a fury beyond the grape". This is a "sympathetic" and coloured Hals, and in passages like the modelling of the reflected light on the firm rounded cheek of the child we come as near to the "tincture of sensibility" as anywhere in his work. It is rather curious to note how like some parts of this picture, for example the book and other accessories, are to Fragonard's manner in his sketch-portraits.

Among the other Dutch pictures reference may just be made to the *Stable* of P. de Hooch, interesting as apparently quite an early work, showing already much of the sensitiveness but little of the constructive and co-ordinating faculty of his later pictures; and to the fine imposing design of the Van Goyen *Coast Scene*. There are many British portraits—Raeburns, a Romney, a Lawrence, a Hoppner, and two Reynoldses, of which one (*Miss Pelham*) has an oddly semi-modern look. The tone, the limited scheme of colour, the character of the sitter and her costume, almost seem to belong to the 1880's. It is a sort of Whistler-Reynolds, and might be labelled *Harmony in Black and Gold*. BOWYER NICHOLS.

LOAN EXHIBITION OF SILVER PLATE.—Messrs. Garrard, of 24 Albemarle Street, W., are to be

congratulated on the large and representative collection of splendid plate which the kindness of the owners enabled them to exhibit in their galleries in aid of the funds of the British Red Cross Society, and of "The Order of the Hospital of S. John of Jerusalem in England". The exhibition included some 250 examples almost exclusively of domestic plate from the most celebrated collections of this country, His Majesty the King and the Royal Family lending 27 pieces, the Duke of Portland 27, and Col. E. W. Stanforth 28; and the exhibits range in date from the Duke of Norfolk's *Howard Grace Cup* of 1525 to the *Gold Beaker*, presented by the children of Paddington to the Prince of Wales to commemorate the coronation of his grandfather, King Edward VII. Other centres of production besides the English and Irish were not unrepresented. Queen Alexandra lent a fine cup and cover, in the Italian style of the 16th century; five French pieces were lent by Lord Swaythling; four of Col. Stanforth's are of Scandinavian origin, and two are German, and there was a Dutch and a Flemish piece also. Of course much of the plate made in England was the production of foreigners employed here. In size and objective the exhibits ranged from the immense Portland *Wine Cistern*, which is 3 ft. 6 in. long, to Apostle spoons. It must be confessed that many costly pieces—but by no means including the Portland *Cistern*, which possesses a certain monumental style—have no artistic merit whatever, they are merely monuments of misused metal and misapplied labour, and of the tasteless wealth of those for whom they were originally made. Most of the finest and the most celebrated pieces have been illustrated many times, notably in Mr. C. J. Jackson's standard work. The kindness of the Duke of Portland enabled a fair number of his wonderful collection to be illustrated in *The Burlington Magazine* some years ago (Vol. VII, p. 32, 105, April, May 1905); and a small antique spoon, belonging to Mr. Basil Oxenden, not catalogued, the subject of much inquiry and discussion, was described, compared and illustrated by Prof. G. Baldwin Brown (*Burlington Magazine*, Vol. XXIV, p. 99, Nov. 1913).

x.

THE FRENCH GALLERY.—With the exception of a full length *Portrait of Sir John de la Pole*, by Romney, all the pictures on view just now at the French Gallery, Pall Mall, are by French or Dutch artists. The fresh, breezy painting of a marsh in summer, *Cattle Pastures, Holland*, by G. Altmann, and Van Mastenbroek's studies of the wharves and streets of Rotterdam, are perhaps the best examples of the Dutch work of to-day. By Josef Israels there are peasants and fishermen of the type familiar to the admirers of that artist, whose interior *Motherly Cares* should be noticed, not so much for its sentiment or its figures, as for the delightfully free and loose execution of the

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andscape seen through a window in the background. The French artists represented include Charles Jacque, and that master of still life, Fantin Latour, whose eight studies of flowers and fruit are among the best things in an attractive exhibition.

THE ROYAL SOCIETY OF PORTRAIT PAINTERS.—Mr. Sargent's stately full-length of *Millicent, Duchess of Sutherland*, occupies the place of honour at an exhibition notable in another respect for the large number of portraits of military and naval officers which it contains. Satisfactory representations of most of the popular heroes of the campaign are to be found on the walls of the Grafton Galleries, as well as the original sketches in oil made by Mr. H. A. Olivier for his large picture at the Academy of the meeting of King George V. and the King of the Belgians. The subjects of the portraits naturally give topical interest to the exhibition, but khaki uniforms do not lend themselves easily to pictorial representation, and their prevalence gives the walls an impression of dullness undeserved by the personalities represented. This is partly due, no doubt, to the lack of attractive portraits of women, of which there are curiously few. The half-length of the *Princess Mary*, by Mr. J. J. Shannon, is to be sold for the benefit of the Queen's Work for Women Fund.

W. T. W.

THE R.I.B.A.—A committee of the Royal Institute of British Architects is forming a collection of records of historic buildings in Belgium. All are invited to contribute photographs, measured drawings, sketches, old prints, plans of towns, and illustrated guide books to individual towns. Photographs of the smaller towns such as Nieuport and Furnes, where there were churches and houses of great architectural interest, often not illustrated in standard books, will be particularly welcomed. Here is the amateur's chance. Personally we sympathize with the scheme most heartily, and shall certainly support it practically, as we hope our readers will also do. The collection will be accessible in the library of the R.I.B.A., under the usual conditions, and Belgian architects are especially invited to use it. The appointment of Mr. Martins Briggs as hon. secretary to the committee is an excellent one.

Miss E. E. Coulson James reports to us that after several years' search she has succeeded in tracing the portrait which Francia painted of himself, and we shall publish her evidence of this interesting discovery, with illustrations, as soon as possible, probably in our August number.

PUBLICATIONS RECEIVED


[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

G. BELL AND SONS, LTD., 6, Portugal Street, W.C.

The Art and Genius of Tintoret; F. P. B. Osmaston; over 200 full-page plates, £3 3s.

BRITISH MUSEUM.

Catalogue of Drawings by Dutch and Flemish Artists preserved in the Department of Prints and Drawings in the British Museum; Arthur M. Hind, M.A., assistant of the Department of Prints and Drawings; Vol. 1: Drawings by Rembrandt and his School.

 The first instalment of an invaluable work by a highly competent compiler, "printed by order of the trustees", with over 160 illustrations. The work will unhappily be interrupted because Mr. Hind has received a commission in the army.

CHATTO AND WINDUS, 111, St. Martin's Lane, W.C.

The little Towns of Flanders, 12 woodcuts by A. Delstanche, with notes by him and a prefatory letter from Emile Verhaeren (ed. limit. to 525 numbered copies) 12s. 6d.

"COUNTRY LIFE", 17-21, Tavistock Street, Covent Garden, W.C. Memorials and Monuments; Lawrence Weaver, F.S.A.; over 250 illust., 12s. 6d.

MASSACHUSETTS HISTORICAL SOCIETY.

Letters and papers of John Singleton Copley and Henry Pelham, 1739-1776, 29 illust. (Collections, Vol. 71.)

NORDSTEDT O. SÖN, Stockholm.

Skånes dekorativa konst under tiden för den importerade renässansens utveckling till inhemsk form; Gregor Paulsson (84 illust.) N.P.

Porträttmålaren Lorens Pasch d. Y., hans liv och konst; Sixten Strömbom. (100 illust.), N.P.

OXFORD UNIVERSITY PRESS.

Pulpits, Lecterns and Organs in English Churches; J. C. Cox; 155 illust., 7s. 6d.

GRANT RICHARDS, LTD., 7, Carlton Street, Regent Street, S.W.

How to appreciate Prints; Frank Weitenkamp; illust. (2nd and revised ed.) 7s. 6d.

ROUTLEDGE AND SONS, 68-74, Carter Lane, E.C.

Antique Furniture; F. W. Burgess; 126 illust.; 7s. 6d.

FISHER UNWIN, 1 Adelphi Terrace, W.C.

Chats on Japanese Prints, a practical guide for the collector; A. D. Ficke; illust.; 5s.

PERIODICALS.—The British Review, June—Boletín de la Sociedad Española de Excursiones, xxxiii, 2—Cleveland, Ohio, Museum of Art, Bulletin, 11, 1—Entretiens des non-combattants durant la guerre, March-April—Journal of the Imperial Arts League, 21—Fine Arts Trade Journal, 121—Illustrated London News (weekly)—The Kokka, 299—Ord och Bild, öte haft—Staryé Godý, March.

PAMPHLETS, REPORTS, ETC.—The Goldsmith and the Young Couple or The Legend of S. Eloy and S. Godeberta, by Petrus Christus; H. Clifford Smith, F.S.A.; illust. Printed at the private Temple Sheen Press (re-printed from *The Burlington Magazine*, Sept., 1914, and considerably augmented) copies (Quaritch); 6s.—Catalogue of the Exhibition of Reproductions of Paintings, Drawings and Etchings by Great Masters, in the Corporation Art Gallery, Derby, Summer, 1915—The Open-Air Treatment of the Wounded; A. E. Shipley, Sc.D., F.R.S.; with chapter by W. J. R. Simpson, M.D.; ("Country Life" Library); 1s.—The Resurrection of Poland, II For a Lasting Peace; Paris, Société Générale d'Imprimerie et d'Edition levé; 6d.

TRADE CATALOGUES, ETC.—The Sydney Collection; auction catalogue (Knight, Frank and Rutley); illust.; 10s. 6d.



THE TOW PATH BY WILLIAM MARRIS, 1883, 10 IN. CMR GEORGE A. SIMONSON

AN EARLY LANDSCAPE BY WILLIAM MARIS BY WALTER SICKERT

WHEN we remember the victories of the old Dutch painters, the racy intensity of their appreciation of the very savour of life, their consummate mastery of the medium, the intense significance that is given by their piercing art, not only to the men and women and children of their little dramas, but to every stick and stone and rag on which they made to fall the honey of their tempered sunlight, a modern Dutch painting smells sadly of Bond Street, and of all the boredom of its accumulated and panic-stricken negations. It smells painty and vacant. One receives an impression of expensive frames of English gold, highly burnished, and of a pressing and portly salesman in a tightly buttoned frock-coat. Here we have as fair a specimen of a good William Maris (1843-1910) as may be found, 30 in. wide by 18 in. high, signed "W. Maris" in the lower right-hand corner. *Et puis ?*

It is easy to understand the exact suitability of a work like this for the English market. An adequate sky is skilfully brushed over a quite redundant and leathery preparation of undoubted oil paint. How well we can understand that a generation of active salesmen have caused this to be accepted as "quality". A windmill and trees

in the middle distance remain strictly in the accepted second plane. The human figure plays the part that it should on the walls of a well-regulated capitalist. It is there just to suggest humble, contented, and not too individual labour. Let us recall the woodenness of a worn wooden stool by Bega, or of a vat by Brekelenkamp, and then look at the wooden beam of the barrier along Maris's canal, more like a band of Italian *pasta* than like wood. No; it is Paris that holds the palm in modern times. The only source of light is Paris, and we others, allies, enemies or neutrals, are at present, in painting, only provincials. The best that can be said of William Maris is that he is easily surpassed in a certain desolating, marketable, non-committal nullity by Mauve.

I heard this week from the lips of Théodore Duret the best summing up of the prevailing fashionable taste in art that has yet been found. "Il n'y aurait", he said, "*qu'un sûr moyen de faire la paix. Vous n'avez qu'à prendre le Tsar, l'Empereur Guillaume, le roi d'Angleterre, le Président de la République, le roi d'Italie et les autres rois de tous les pays combattants. Mettez les en face d'un mauvais tableau. Ils seront tout de suite d'accord pour l'adorer. Ils s'embrasseront, et la paix sera faite*".

TUAN FANG'S ALTAR BY HAMILTON BELL

THESE six figures are reputed to be portions of the famous Tuan Fang altar of Sui date which I had the pleasure of introducing to readers of *The Burlington Magazine* in June 1914. One of them, the descending *Apsara* is, I believe, the original of that which now replaces it on the right hand of the *Buddha* in the group as it stands to-day. This *remplaçant* seems markedly inferior to its companion on the left and to the figure we are now studying. Moreover, it has been cast with a ring between its hands for the support of the jewelled pendant, while neither that to the left nor this of Mr. Rutherford's [PLATE II, B] have any such appurtenance, their hands being merely folded in adoration. A hole has been drilled through the hands of the left-hand (and as I suppose) original figure in the Tuan Fang group; this is proved by the fact that Mr. Rutherford's *Apsara* has the hands unpierced. The pendant banners themselves are coarser in workmanship than anything else in the whole group, and, to me, obviously do not belong where they now are, even if they are part of the original at all.

The beautiful little group of the *Sharito*, or reliquary, with its supporting genius and the two *Guardian Kings* [PLATE II, D, E, F], may have belonged to the original pedestal, and

is certainly fine enough to be of the date to which that is ascribed, and is in every way a worthy companion of Tuan Fang's *Bodhisattvas*. Even bolder and more vigorous in treatment, the *Kings* bear a remarkable likeness to the similar pair on the famous Hokke Mandara of the Domyōji, Hasedera, now in the Nara Museum, dating from the 7th century, which was brought from China by Kobodaishi in 806, and recall by their broad, restrained modelling no less than by their character and expression the colossal figures which guard the portals of Lungmen, particularly those at the entrance to the cave temple, Chu Chian Fung. The *Sharito* is an exquisite piece of design with its lotus flowers, buds and leaf, and the tiny praying Buddha seated on top. The child genius which, seated between two palmettes, supports it on his head, is full of naïve charm and delicate workmanship.

The two "lions" [PLATE II, A, C], which look more like dogs, present a more serious problem to the student. It is true that this type of doglike "lion" is to be found elsewhere in early Chinese art, where we may suppose that the artist, being unfamiliar with the animal to be depicted, yet desirous of conforming to the canon which required its presence, did the best he could to supply the lack of precise knowledge from his

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imagination. A very similar pair of "lions" occurs on a stone stele in the collection of Hara Tomitaro at Yokohama.

Six of the slots or perforations in the altar platforms, which have been contrived to hold the various figures in place, remain at present with no figures to correspond; two on the main platform which seem too small to receive the tangs on Mr. Rutherford's figures and four on the lower platform or step, that is to say, an oblong slot in the centre which would take a tang of the same shape on the foot of the Sharito, two circular holes at the left hand end and one with what seem to be the remains of a small dowel or pin at the right.

The tangs on the two *Kings* have been broken off and filed down, those on the *Lions* remain. Two of the circular holes might have received the tangs of either the *Kings* or the *Lions*, but the object of the third hole and of the dowel is not disclosed by an examination of the bases of any of them. The piled rocks on which the kings stand seem rather incongruous with their position on a platform such as this. Still, the presence of all these five objects would normally and satisfactorily complete the canonical arrangement of the Tuan Fang group, and all that it seems possible to deduce from the evidence before us is that all or some of them may at some time or another have formed part of it.

Since the appearance of my description of "An Early Bronze Buddha" from the Tuan Fang collection in *The Burlington Magazine* last June, I have been hoping for an expression of opinion, from a more authoritative source, on some of the inconsistencies suggested by it. My own studies on the subject, during the months which have elapsed, have but strengthened my first impression, that all of the figures are not contemporaneous with the pedestal (assuming that, with its inscription, to be "of the great Sui dynasty"), and probably are not all of the same date.

I have, however, found several instances in support of the use of the epithet "great" as characterizing a dynasty before Ming, though not being a sinologist, I do not advance them with any confidence as genuine and therefore as contravening Dr. Laufer's statement (see note 3 on p. 44 of my paper *loc. cit.*). I saw a stele in Tokyo dated in the reign of the second emperor of the "great" T'ang dynasty, another was No. 586 in the Exposition des Arts de l'Asie, in 1913, at the Musée Cernuschi in Paris which was inscribed in the "great" Wei dynasty with a date which M. Chavannes concluded to read 554 A.D. M. Chavannes in "Ars Asiatica II", translates the dates on two other steles, one belonging to M. Goloubew, of 543 A.D., and another to M. Alphonse Kann, of 528 A.D., as both having been made in the "Grande Dynastie du Wei". Dr. Bushell, Vol. I, fig. 20, gives an example of a stele dated in "the great Wei dynasty", 535 A.D.

The inscription on the Tuan Fang pedestal, M. Chavannes's translation of which I quoted, calls for an *Amida* (Chinese *O-mi-t'o-fō*) as the principal figure dedicated by the "lady mothers." It has been objected that the figure now in the centre of the group is, if all the evidence is to be regarded as convincing, not an *Amida* but a *Shih-chia* or *Kaio-ta-mo*, that is to say, Sakyamuni. The *mudrā*, i.e. gesture of the hands, is one in which *Amida* is, it is stated, never represented, while the animation of the whole figure is in absolute contradistinction to the spirit of this Buddha, who is always in perpetual contemplation, practically expressionless. Sakyamuni, on the other hand, appears most frequently in early Chinese art and in the first efforts of Japanese, which were directly inspired by China, in this very attitude.

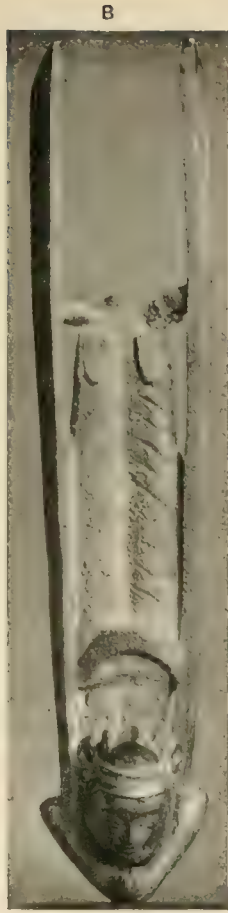
It is interesting to note that the inscription on the stele illustrated by Dr. Bushell calls for an *Amida*, and the figure of the *Buddha* is by no means in contemplation but standing with his hands in exactly the gesture of Tuan Fang's.

This is a matter not very easily cleared up, in the present state of our knowledge. I have not been able to discover exactly at what date the composition of the two Buddhist Trinities most frequently represented (Sakyamuni with Wên-shu = Monju and P'u-hsien = Fugen; O-mi-t'o-fō = *Amida* with Kwanyin and Ta-shi-chi = Seishi), was crystallized into a canon, but in the groupings by threes of a Buddha and two Bodhisattvas in works of art of as late a date as T'ang in China and Suiko in Japan, the Bodhisattvas generally seem to be indeterminate without attributes to differentiate them. In the *Trinity*, dated 626 A.D., attributed to Tori-busshi on the altar of the Kondo at Horiuji; in most, if not all, of those at Lungmen; indeed, in most of the *Trinities* of early date known to me, the Buddha whether he be Sakyamuni or *Amida* is seated or stands between two crowned Bodhisattvas with no characteristic distinguishing attributes. At Horiuji where they are called Yakuō and Yakujō (see Nakamura, "Catalogue of National Treasures of Paintings and Sculptures in Japan", p. 39) they wear high crowns and make the same gesture with their hands as does the Buddha. This is also the attitude and costume of the figure of Monju in a little bronze *Trinity* belonging to Horiuji, now in the Nara Museum, the *Fugen* being lost.

Sometimes one, sometimes both, carry a water-bottle or ambrosia jar, a lotus flower or bud, a sickle-shaped object which may be meant for a willow branch or possibly a fly-whisk, or that strange object of unknown use which M. Chavannes called "*une espèce de palette*"; but these are hardly sufficient as distinguishing marks, so that M. Chavannes, with eminent wisdom, does not attempt to name these supporters, but classes them generically as Bodhisattvas. I am not sure,



PLATE I. REPRODUCED FROM VOLUME XXV, P. 145. SHOWING SLOTS AND A DOWEL FOR TANGS OF FIGURES



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but think that in these early instances the bearer of the jar may be meant for Kwanyin, and that Ta-shi-chi carries the "palette".

The attributes of Wên-shu=Monju are stated to be a roll of the scriptures and a *nio-i* or priestly wand: he rides on a lion; those of P'u-hsien=Fugen an open book and sometimes a *nio-i*: he is mounted on an elephant. The distinguishing marks of Kwanyin in the early *Trinities* are a jar which is sometimes said to contain water and sometimes ambrosia. His crown is adorned with the image of his Dhyani Buddha, Amitahba, while Ta-shi-chi=Seishi wears a vase or bottle in the front of his crown.

Sakyamuni when attended by Wên-shu and P'u-hsien is sometimes, as in the famous T'ang painting by Wu Tao-tzu, c. 750 A.D., belonging to Tofukuj, absorbed in a mystic gesture, his hands concealed by his robe, or preaching with his right hand raised and his left lowered, the palms of both facing forward in the gesture of Tuan Fang's *Buddha*. This is his attitude in the *Trinity* of Tori-busshi mentioned above. Other early examples of this *Trinity* are not, so far as I know, very common. I do not recall one among the paintings recently discovered in Turkestan. In the collection of these in the British Museum brought from Tun-huang by Sir Aurel Stein there are fragments of a large composition, representing Wên-shu on his lion and P'u-hsien on the elephant, which may have formed portions of a *Trinity* of which the Sakyamuni is now missing; although in another mandala these two Bodhisattvas figure in an *Amida Trinity* together with Kwanyin and Ta-shi-chi. These Tun-huang paintings are dated by the museum authorities as probably from the 7th to the 10th centuries, though they may be even later.

The Sakyamuni *Trinity* appears to be an invention of the Tendai sect. This came from India to China in about 640 A.D.; or according to other authorities in the 4th century; by 700 it had been popularized by a great priest, Shan-lao, and was flourishing. It was taken thence to Japan towards the end of the 8th century by Dengio daishi, who returned there in 788 and by Kobodaishi in 806.

In early Chinese and Japanese art, from the early T'ang *Trinities* at Horiuji and the Stein paintings of T'ang inspiration, to at least the time of Yeishin Sozu and his Kamakura followers, Amida is represented in anything but an expressionless comatose condition of contemplation, but as either preaching

or welcoming the faithful to his paradise. This is the form in which he was worshipped by the Zendo (Shantan) school of the Jodo sect in T'ang times.

In this form he is not easily to be distinguished from some of the Sakyamunis, except for the difference in the attendants of each, unless the Buddha touches the tips of one or both thumbs with a finger making a triangle, which appears to be a gesture characteristic of Amida alone. Among the paintings brought by Sir Aurel Stein from Tun-huang the *Amida Trinity*, in which this Buddha is accompanied by Kwanyin and Ta-shi-chi, would seem to be of common occurrence. It appears most frequently in the large mandalas representing the Paradise of the West, the central figures of which are invariably this Buddha and his two constant attendants Kwanyin and Tai-shi-chi. In one Wên-shu and P'u-hsien also figure in his company. Mandalas of this type became frequent in Japan from about the end of the 8th century. These from Turkestan may be of the same period or later.

A group of Kwanyin in four forms attended by Wên-shu and P'u-hsien on their characteristic mounts, is dated 864 A.D. This painting moreover sheds some light on the possibility, indicated in my previous paper, of the two Bodhisattvas in the Tuan Fang group being both Kwanyins.

Among the bronzes of the Imperial collection which were on loan to the Tokyo Museum last year is a repoussé relief which is, by Japanese authorities, considered to be Chinese of the early T'ang period. This in many respects is curiously similar in composition to the Tuan Fang altar. The chief figures, five in number, are grouped under two trees with the same bunches of leaves among which are seated the Dhyani Buddhas. The central figure of the main group in the preaching *mudra* is supported by a disciple on either side and by the Bodhisattvas Kwanyin and Ta-shi-chi, easily identified by the symbols on their crowns. Another similar repoussé relief belonging to the same temple, of early T'ang date and recorded in the inventory of 747, represents Amida between Kwanyin and Ta-shi-chi as to whose attributes there can be no doubt.

On the altar at Horiuji stands an *Amida Trinity* which, like the other two on the same altar, is ascribed to Tori-busshi, but the principal figure was stolen centuries ago and replaced by Kōshō in the 13th century. The two original attendants are called Kwannon and Seishi.

The most famous, as well as the most beautiful,

DESCRIPTION OF PLATE II: BRONZE FIGURES, REPUTED ORNAMENTS OF THE TUAN FANG ALTAR

- [A, C] *Lions*, $3\frac{11}{16}$ and $3\frac{9}{16}$ in. high, possibly T'ang.
- [B] *Apsara*, $5\frac{1}{2}$ in. high, one of three, the VI Dynasties.
- [D, F] *Guardian Deva Kings*, $4\frac{1}{2}$ in. high, most probably T'ang.
- [E] *Sharito*, $4\frac{1}{2}$ in. high, Sui or early T'ang.

The measurements given do not include the tangs for fixing the figures; D and F have no tangs. The figures

may have been arranged thus, A, C on the upper ledge, D, E, F on the lower, with B and two other similar *Apsara* on the tree above it. All the figures belong to Mr. C. L. Rutherford, and were exhibited at the Burlington Fine Arts Club's Exhibition of Chinese Art (Case A, 37). They are reproduced here from photographs kindly taken by an amateur, Mr. J. Harold Leighton.

Tuan Fang's Altar

Amida Trinity of early date is that which belongs to the Tachibana shrine on the altar of the Kondo of Horiuji. Here the *Buddha* is quite awake, seated in exactly the same attitude and with the same gestures as Tuan Fang's, and the *Bodhisattvas* are identified by the symbols in their crowns. This probably dates from c. 670 A.D., and must, one would think, surely be of Chinese workmanship.

The two small shrines of T'ang work shortly to be mentioned are other examples of this Trinity.

It would seem, therefore, that the identification of the *Buddha* on the Tuan Fang altar depends upon the identification of his attendant *Bodhisattvas*. If one of them, as I supposed, is Kwanyin, then he should be O-mi-t'ō-fō. There is one further reservation to be made, and that is, we must be certain that the figures all belong to the same group.

I find lotus leaves of the extraordinarily naturalistic treatment which seems so wonderful in the halo of the Tuan Fang Buddha, carved in stone on the base of a statuette of the Kwanyin of Contemplation belonging to Mr. C. L. Freer. This is certainly not of a later date than mid-T'ang, and possibly even earlier.

Some doubt was cast (as I previously remarked) on the headdresses of the attendants nearest the *Buddha* as being Lamaistic, and therefore not to be found in Chinese art before the introduction of that cult into China by the Mongol Emperors of the Yuan Dynasty, 1280-1363. It would seem, however, that though Lamaism was not established as a state religion until this time, it was not without its influence in China long before. I have found this type of cap in sculpture from Lungmen, 8th century at latest. It occurs too in a very similar group in the Museum of East Asiatic Art in Cologne, in the little portable shrine of T'ang work

which was brought from China by Kobodaishi and is now in the famous Itsukushima Temple at Miyajima and in a similar shrine at Kongobuji on Koyasan; Mr. C. L. Freer also has a stele of the 6th century in which they appear. In the portable shrine at Itsukushima these coiled pointed head-dresses look remarkably like the long hair of the figure coiled round and round on the top of the head, an Indian fashion which we find in Gandharan and earlier Indian sculpture. Possibly this was the origin of the coiffure in question and there is no connexion with the Lamaist pointed cap.

The opinion of one of the Japanese authorities, alluded to above, on the proper dating of the figures in the Tuan Fang group may be of interest. Judging merely by the photographs which I showed him, and, as he was very careful to point out, for this reason being liable to err, he concluded that the *Buddha* was the latest in date of any. The two supporting *Bodhisattvas* were Northern Wei and the diving *Apsara* in the tree, of the VI Dynasties. He also observed that the wonderfully ornate halo which fits on a socket at the back of the head could not be original as it was set on too high. The lotus in the centre should be hidden by the head of the *Buddha*; this, however, is not invariably the case in early sculpture. Of Mr. Rutherford's figures, he thought, as I do, that the *Deva Kings* must be T'ang, but was more doubtful about the *Lions*. In judging these matters we must never forget that Sui was a very brief dynasty, only a matter of about thirty-five years, and that such of its art as is known to us is hardly to be distinguished from that of T'ang. This fact makes the authenticity of the Tuan Fang altar, one of the rare dated pieces of this dynasty, a matter of considerable importance as a landmark in the history of the early art of China.

THE PORTRAITS OF ARNE AND PURCELL BY C. J. HOLMES

THE sale of the collection of the late Mr. A. H. Littleton in the middle of March compelled my colleague Mr. J. D. Milner and myself to examine certain portraits of musicians more closely than we had done hitherto. The artistic masterpiece of the collection was undoubtedly the double portrait, *Joah Bates and His Wife*, by Francis Cotes, R.A., which showed that artist in his most attractive phase; but the painting by Zoffany called *Dr. Arne* [PLATE I, B], and the head of

Purcell attributed to Kneller [PLATE II, E], appealed more directly to our official instincts.

The accepted portraits of Thomas Augustine Arne, Mus.Doc., setting aside one or two small and unimportant caricatures, are of two kinds. The earliest of them which bears a date is the mezzotint by W. Humphrey after R. Dunkarton [PLATE I, A], which was published by the engravers on Jan. 19th, 1778, just before Dr. Arne's death on March 5th. This was reproduced, in miniature and reversed, for the "Universal Magazine", and again

DESCRIPTION OF PLATE I, OPPOSITE

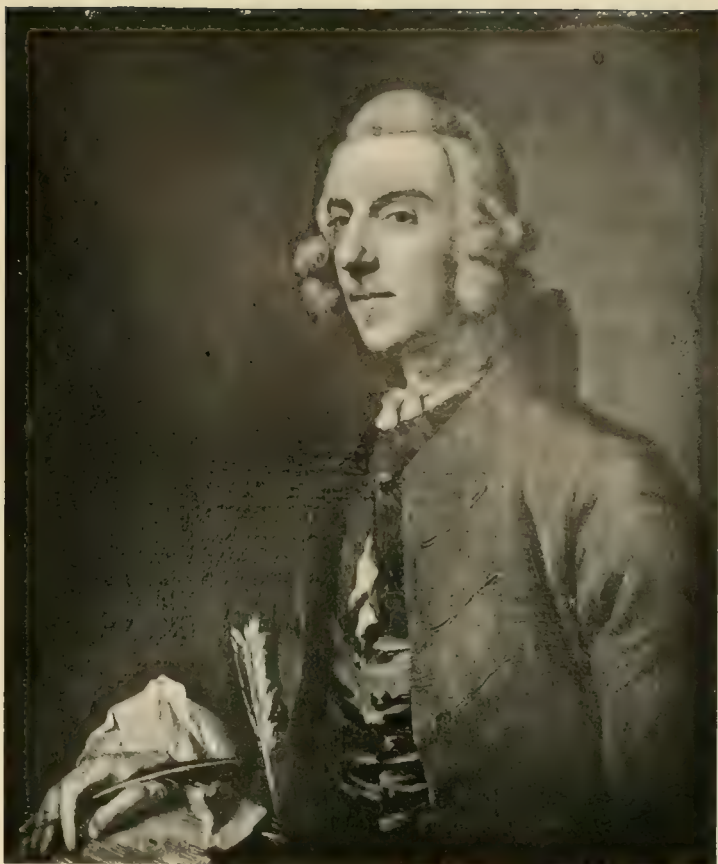
- [A] *Thomas Augustine Arne*, Mus.Doc., mezzotint, after R. Dunkarton, inscribed "Dr. Arne, London, Pubd 19 Jan^{ry} 1778, by W. Humphry, No. 70 St. Martin's Lane".
[B] *Michael Arne* (?), composer, son of Dr. T. A. Arne; by Zoffany, c. 1765-70, oil, canvas, formerly in the collections of the Sacred Harmonic Society and of Mr. A. H. Littleton.

- [C] *Henry Purcell*, engraving from his "Sonatas of Three Parts", pubd. 1683.
[D] *Henry Purcell*, engraving by R. White, issued as frontispiece to "Orpheus Britannicus", pubd. 1698, from the picture by J. Closterman, National Portrait Gallery.

A



B



C



D

E



F



G



H

The Portraits of Arne and Purcell

with busts of Purcell, Croft, Blow and Boyce in 1801. This portrait after Dunkarton was evidently the standard portrait for Dr. Arne's contemporaries, its only rival being sundry reproductions of a satirical drawing by Bartolozzi, in which Arne is seen in profile, with his arms outstretched and his hands on a keyboard.

Of this profile the National Portrait Gallery possesses two versions; an engraving in stipple by W. Humphrey, published in May 1782, and an anonymous etching, hand coloured, which was presented to the gallery by Mr. Lionel Cust. In this the keyboard is seen to be that of an organ upon which rests "Rule Britannia", and the print bears the inscription "Harmony and Sentiment", with four lines of verse. A similar etching in reverse on a much smaller scale by W. N. Gardiner after J. Nixon is in the British Museum; and an oil painting showing the same figure in an oval, also in reverse, and attributed to J. Cruise (c. 1830) is in the possession of Mr. Ralph Griffin.

Now Mr. Littleton's portrait of Dr. Arne came to him from the Sacred Harmonic Society, and there is thus some considerable tradition in support of the identification. But if there was such a call for portraits of this well-known musician as the number of engravings seems to indicate, it is curious that a fine work by Zoffany (there is no need to quarrel with the traditional attribution) should have been consistently avoided. Moreover, when the face is compared closely with the Dunkarton print and the Bartolozzi drawing the likeness of certain features is more than counterbalanced by differences elsewhere. The noses, for instance, are quite unlike, while the Dunkarton and Bartolozzi face is longer and narrower than that of the Zoffany, and has a different facial angle. But the undeniable family resemblance between the portraits is prevented from being a proof of identity by another and decisive factor—the date of the costumes. That of the Dunkarton and Bartolozzi portraits is of course c. 1775-80. That of the Zoffany portrait, as Mr. Milner noticed, is *nearly contemporary*, c. 1765-70; but the sitter is hardly thirty years of age. He must therefore be some person born about 1740.

This puts the identification with Dr. Arne out of the question; but exactly fits his son Michael Arne (born in 1740 or 1741), a composer who, Mr. Barclay Squire tells me, was hardly less interesting than his father. If we accept this identification all difficulties vanish. The personal resemblance is explained, as well as the survival of the name of Arne in connexion with the portrait when it belonged to the Sacred Harmonic Society;

the identification being transferred, as so commonly happens, to the most famous member of the family.

Turning to Zoffany, we note that his exhibits between the years 1762 and 1768 are almost entirely theatrical: the connexion with Garrick in particular being continuous. Now Michael Arne had been associated with the stage from boyhood, first as a vocalist and instrumentalist and afterwards as a composer, the culminating period of his career being from 1764 to 1767. In the former year his "Almena" set in collaboration with Jonathan Batteshill was produced at Drury Lane; in the latter his "Cymon", a drama written by Garrick, had considerable success at the same theatre. That he should have come into contact with Zoffany at this period is only natural, that he should ever subsequently have commissioned a portrait is unlikely. For Michael Arne at the summit of his brief prosperity became an alchemist, and shortly afterwards a bankrupt; his later years being perhaps not unjustly summed up in Dr. Burney's caustic words "He was always in debt and often in prison: he sung his first wife to death, and starved the second". If, therefore, we assume that this portrait represents Michael Arne, and was painted by Zoffany about 1765, we are assuming nothing which the known facts do not corroborate.

Since the National Portrait Gallery already contained two Purcell portraits the purchase of a third in existing circumstances was impossible. But the results obtained in the case of Dr. Arne led to an examination of Purcell portraiture which, though not conclusive, is perhaps interesting enough to deserve a record. The first dated portrait of Henry Purcell is the engraving issued with his "Sonatas of three parts" in 1683 and representing him at the age of twenty-four [PLATE I, C]. The face is broad and plump, the eyebrows are arched, the eyes somewhat prominent, the nose strongly aquiline, the lips and chin full and rather fleshy. The characterization, however, is somewhat dull and spiritless. To get a conception of the real man we must turn to the drawing in the British Museum, attributed to Kneller [PLATE II, E]. Though defaced by feeble retouching, this drawing retains a vividness of observation which proves that in its original state it was done from the life and that by no incapable hand. Purcell's features here are the same as in the 1683 engraving, but the whole face is alive, alert, and sensitive, while the finer contours everywhere, notably in the cheeks and the chin, show him to be still almost a boy. That he should have been drawn when young is not wonderful. His

DESCRIPTION OF PLATE II, OPPOSITE

[E] *Henry Purcell*, pencil drawing, attrib. to Kneller (British Museum, Archdeacon Burney's sale, No. 1031).

[F] *Henry Purcell*, oil, canvas, formerly in Mr. A. H. Littleton's collection (Mr. W. Barclay Squire).

[G] *Daniel Purcell* (?), youngest brother of Henry Purcell, by J. Closterman, oil, canvas (National Portrait Gallery, No. 1463), Archdeacon Burney's sale, No. 1032).

[H] *Daniel Purcell* (?), attrib. to J. Closterman, oil, canvas (the Royal Society of Musicians of Great Britain).

The Portraits of Arne and Purcell

genius was precocious, for in 1680, when only twenty-two years old, he became organist of Westminster Abbey.¹

This early drawing was clearly the model for Mr. Littleton's oval painting of Purcell; which according to a statement on the back signed by Joah Bates himself had come to Joah Bates from Mrs. Strutt, to whose grandfather, John Church, it had been given by Purcell. It has now passed, as was fitting, into the collection of Mr. Barclay Squire [PLATE II, F]. The firm outline of the nose shown in the British Museum drawing is exactly preserved in this oil painting, but the modelling is rather soft and suggests the style of Mrs. Beale. The painting at any rate is quite contemporary with Purcell, and has been engraved more than once.

A similar portrait with fuller draperies was in the possession of Dulwich College in 1794, for in that year it was engraved by W. N. Gardiner, after a drawing by S. Harding. It has since disappeared, but the engraving proves it to be another and apparently weaker derivative from the British Museum drawing.

Three years after Purcell's death, another portrait engraved by R. White after a painting by Closterman [PLATE I, D] was published in the "*Orpheus Britannicus*" 1698. The inscription "*Henricus Purcell, Aetat. Suae, 37. 95*" suggests that the painting, if not the engraving, had been made three years before, in 1695, the year of Purcell's death. This original by Closterman, now in the National Portrait Gallery (No. 1352), is clearly not done from the life. The late Dr. Cummings in the "*Musical Times*" for Nov. 1895, reports a tradition that Wren took a cast from Purcell's face after death, for "the Dean of Westminster, Sir John Dolben". From this a bust was made, and Closterman made his drawing from the bust. This tradition may be substantially correct, although the connexion of either John Dolben or Sir John Dolben with the Deanery of Westminster in 1695 is demonstrably inaccurate: since the former died in 1686, and the latter, who never was Dean of Westminster, was not born till 1684.² But the correspondence of the features in the Closterman picture, the nose, the mouth, and in particular the abrupt droop of the corner of the left eye, with the British Museum drawing is so close that Closterman quite possibly used this or Mr. Squire's portrait as his original, making only

such changes as age might induce, and the suggestions of Purcell's friends confirm. That Closterman was not above such practices his portrait of John Locke in the National Portrait Gallery, which is worked up from an unfinished study by Kneller, sufficiently proves. Whatever his method, his Purcell portrait seems to have been accepted without question by the relatives and acquaintances of the musician, and from its substantial agreement with the independent engraving of 1683, as well as with the British Museum drawing and Mr. Squire's picture, we may accept it as strong corroborative evidence as to Henry Purcell's appearance.

But there are two other portraits which bear traditionally the name of Purcell, which have no facial resemblance to the group of works just described. The earlier of these, judging by the costume, is the Burney portrait, a small half-length, No. 1463, in the National Portrait Gallery [PLATE II, G]; the second is the life-size head in the possession of the Royal Society of Musicians [PLATE II, H]. Both are attributed to Closterman, and the latter has a pedigree reaching directly to Purcell's grandson. Both show a man with a long, serious and rather timid face, and a thin straight nose which it would be quite impossible to reconcile with Henry Purcell's, even if the other features were anywhere in agreement. Who then is this other "Purcell"?

Only one family portrait seems to be mentioned in the Purcell papers. The musician's widow, in her will, leaves among other things to her son Edward "Mr. Edward Purcell's picture", and if Edward Purcell the elder had been a musician and not a soldier, we could easily understand how Purcell's grandson confused his great-uncle with his grandfather, and how the portrait came to the Royal Society of Musicians baptized with the name of the more famous brother. I happened to mention this difficulty to my wife, and she remarked that Henry Purcell's youngest brother Daniel might in point of date and achievement be the unknown "Purcell". On examination her suggestion seems quite possible.

A chalk drawing of a head corresponding exactly with the picture in the National Portrait Gallery has been identified at Oxford by Mr. C. F. Bell, and is to be published by him in the next volume of the Walpole Society. The picture itself represents a young man of about twenty-five, fashionably dressed in the style of 1690-1700, and seated by a harpsichord, on which an open music book reveals "*Sonata Settima*" and five staves of musical manuscript. His left hand points to the miniature of a stout lady held in his right hand.

Now Daniel Purcell, after seven years' experience as organist at Magdalen College, Oxford, came to London in 1695 at the age of twenty-five. He seems at once to have had some degree of success, for in 1696 he composed an opera, "*Brutus* of

¹ This drawing, with the small half-length painting in the National Portrait Gallery, came from Archdeacon Burney's sale, 8th August, 1814. Mr. Barclay Squire has kindly sent me the entries from the British Museum copy of the Catalogue. The words in brackets are MS. additions:—

"No. 1031. An undoubted original drawing, *Head of Purcell*, by Sir G. Kneller. (Bartleman. £1 1s.)

"1032. *A very fine original portrait of H. Purcell*. (In his hand is a miniature of Queen Mary by Closterman. £18 18s. Mrs. Burney bo¹ in.)"

² Mr. Barclay Squire, who has most kindly looked over these notes, tells me that, according to Anthony à Wood, there was a bust of Henry Purcell in the Music School at Oxford. It has now disappeared.

The Portraits of Arne and Purcell

Alba", and wrote music for a number of plays, including Mrs. Pix's "Ibrahim XIII", and possibly also for her "Spanish Wives". In 1696, therefore, Daniel Purcell would be a successful organist and composer of the age of the sitter in our picture. Mr. Barclay Squire has very kindly tried to identify for me the page of manuscript music which lies open on the harpsichord, but with no definite result so far. The "Sonata Settima" is certainly not the seventh sonata of either of Henry Purcell's two published sets. Daniel Purcell published only six sonatas, though more of course may have existed in manuscript. Nor does the miniature yield any positive evidence. The sitter is certainly not Queen Mary, and seems too stout for the Princess Anne at this period.³ It would be convenient if we could identify it with Mrs. Pix, so that the picture would be a memento of their collaboration. The fatness of Mrs. Pix was notorious, but the absence of any portrait of her makes a serious comparison impossible. Besides, as Mr. Barclay Squire points out, Daniel Purcell was quite well known before his association with Mrs. Pix, and can hardly have owed much to her help. Indeed, until we know something of a man's private life (and of Daniel Purcell's we know almost nothing) the meaning of such possibly intimate allusions must remain mere guesswork.


The Purcell portrait in the possession of the Royal Society of Musicians evidently represents

³ Daniel Purcell's compositions in 1698 included an ode for the birthday of the Princess Anne.

the same man at a more advanced age, the correspondence of the features being exact. He holds a roll of music in his uplifted hand as if it were a conductor's baton. The costume belongs to the reign of Queen Anne, and dates from about 1705. This fact alone is sufficient to put Henry Purcell out of the question. Daniel Purcell lived till 1717, and though his chief activities were those of an organist and composer, he was also a concert giver. It is recorded, for example, that he gave a concert in April 1712, at Stationers' Hall, of vocal and instrumental music; so that the pose of a conductor seen in the portrait would not be inconsistent with his doings.

To sum up: the small half-length in the National Portrait Gallery and the portrait in the possession of the Royal Society of Musicians have each a good pedigree connecting them with "Purcell", and both evidently represent the same person, who was a musician [PLATE II, G, H]. But they differ absolutely in feature from all the portraits of Henry Purcell which were accepted in his lifetime, and one of the two certainly dates from the reign of Queen Anne, when Henry Purcell had been dead for years. Of the members of the Purcell family, Daniel alone satisfies the conditions of date, appearance and occupation which these two portraits impose on the inquirer, so that if they are connected with the Purcell family at all—and their pedigrees seem to leave little option on this point—it is "Daniel Purcell" that we must, however regretfully, call them.

TABLE DESIGNS OF THE 16TH AND 17TH CENTURIES BY BASIL OLIVER

 MOST books on antique furniture deal separately with the work of different countries, and it may therefore be interesting to make some comparison between English and foreign tables of contemporary make. To judge from existing records the earliest English tables were of the primitive type still used by paper-hangers, that is to say, merely boards placed, without fastenings, on folding trestles.¹ An early example of this kind may be seen depicted in a miniature of the mid-15th century MS. "Les cents nouvelles nouvelles", in the Hunterian Library, Glasgow.² The disappearance of these early tables may be attributed to the accident that when the tops and the supports were separated, both were liable to be used for other purposes. Tables continued to be made thus with detachable tops even after the supports were more substantially

constructed. For instance, Lord de L'Isle and Dudley's two famous long tables still preserved in the great hall at Penshurst are merely an advance on the primitive type, and could, if desired, be taken to pieces by removing the oak pins or other fastenings which hold them together. The Penshurst tables date from the beginning of the 15th century and are probably the oldest and best examples of their kind extant.³ The lighter folding trestles of the earlier period were more easily stored when not in use, and thus had their practical advantages, but neither these nor the solid supports of the Penshurst type lent themselves to such variety and beauty of design as did succeeding developments. Trestle tables of both kinds

³ Mr. Percy Macquoid illustrates one of them in his book *English Furniture*, Vol. 1, *The Age of Oak*, p. 91, fig. 78; he explains that the tops are kept in place by their own weight, which is enormous owing to the great length of the oak planks without any join which form them. He also says that "although of rude workmanship the style and proportion are magnificent; and the blocked-out mouldings to the trestle supports relieved by smaller crocketings running up the four sides are most effective. The wood is light in colour and has never been dressed in any way".

¹ Hence the expression "a seat at the board".

² Reproduced in fig. 57, p. 67, Vol. 1, J. H. Pollen's *Handbook on Ancient and Modern Furniture and Woodwork*, revised by T. A. Lehfeldt, Victoria and Albert Museum, 1908.

Table Designs of the 16th and 17th Centuries

continued to be made down to the middle of the 16th century, but quite another type was also used as early as the 11th century at least. A miniature of that period is cited by the late Mr. W. H. Pollen, which depicts a round dining table "with legs ending in massive carved feet". Mr. Pollen also illustrates a round table "standing on a pedestal shaped like the foot of a chalice", from a miniature of the beginning of the 15th century.⁴

About 1550 the trestles and boards began to be relegated to the servants' quarters by a process of domestic degradation by no means peculiar to that period, and were superseded by the more complete and rigid framed and joined type of table. Framed tables were, as a rule, very massive, with legs (usually of exaggerated baluster-form when under foreign influence) connected low down, almost touching the floor, by four heavy rails which served the dual purpose of stretchers or strengthening ties to the table-legs, and of foot-rests for those who sat at the table [PLATE I, A, B]. A point worth noticing about the earliest of these framed tables in England is that the foot-rails of those made in the early part of the 16th century and at the beginning of Queen Elizabeth's reign

were often formed with a sort of coping, slightly projecting, which gives in section a composite T-shaped figure, while the foot-rails of later tables, especially in Jacobean times, were four-sided and simply rectangular in section.

A draw-table, so-called because the top can be lengthened by drawing out a piece at both ends, is illustrated in PLATE I, A, and a measured plan is given in FIGURE 1. It dates from the first half of the 16th century, and came from Broadway, near Ilminster, Somersetshire; it is now in the Victoria and Albert Museum.⁵ The top consists of an upper, immovable, slab and two equal sized

⁴ *Op. cit.*, vol. cit., p. 56: "The personages dining at it are evidently of high rank, being served on banded knee"; and p. 68, fig. 58. Unfortunately neither Mr. Pollen nor his reviser states where either of the miniatures is to be found.

movable under-slabs, equal to it in width and nearly half its length. These are both carried on three runners, drawn out with them, the ends of which remain under the centre slab and support them, as a half-opened drawer is supported by its sides. The heads of the runners appear in the illustration, and it will be seen that the middle one is shaped for use as a handle. What pleases us so much in this old Somersetshire table is its native simplicity and its solid, though by no means clumsy, look. It is much worn by use, and there are no sharp angles. "Blunted arrises", as these worn angles are called, are a characteristic sign of genuine Gothic work, and are emphasized in this case by the hard and constant wear of three centuries. The early form of the shaped head-

pieces (which tie the legs under the top) and of the stops (which finish the chamfer of the legs just above the stretchers) should be noticed. The stops are similar in form to those found in chamfered angles of the contemporary 15th and 16th-century stonework. Mr. Macquoid illustrates⁶ an oak-topped draw-table, belonging to Mr. Morgan Williams, of which the frame and legs are made of cherry, a wood highly prized in Tudor times.

The draw-table did not remain popular long, though modified forms of it lasted to about 1660; massive framed tables continued to be made for upwards of a hundred years.

The oak centre table illustrated in PLATE I, B, was exhibited by Mr. W. H. Evans, of Ford

⁵ The bench, which also appears in the PLATE, but does not further concern us here, is contemporary with the table, and measures 1 ft. 11 in. x 5 ft. 5 in. x 9½ in.

⁶ *Op. cit.*, vol. cit., p. 92, fig. 80. The table measures 2 ft. 6 in. x 6 ft. 2 in. x 2 ft. 5 in. Mr. Macquoid observes that cherry-wood furniture is extremely rare, that it becomes coffee colour with age, and preserves a most beautiful surface, and he illustrates (fig. 83) and highly extols a cherry-wood table inlaid with marqueterie belonging to the Duke of Devonshire. As to the material of tables, I may mention that the Romans used most frequently cedar and bird's-eye maple for the variety of their grain; while for colour, they preferred a shade resembling wine mixed with honey. (cf. Pollen, *op. cit.*, p. 39).

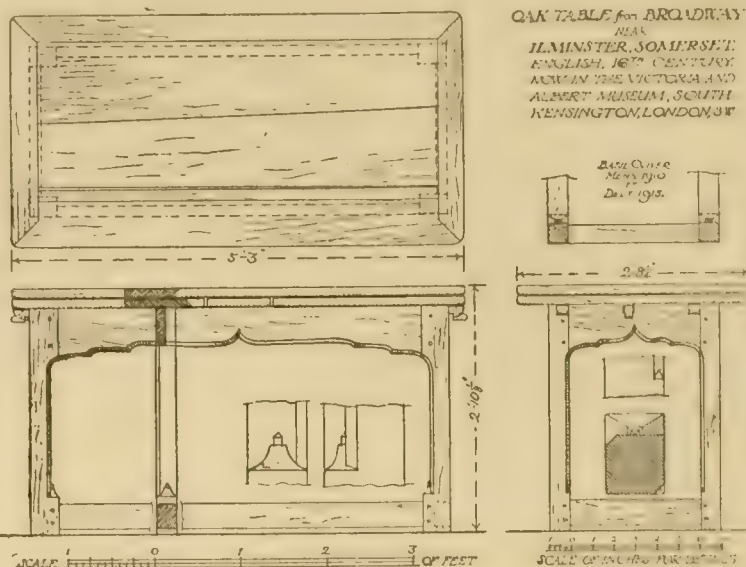


FIGURE 1 (see also PLATE I, A)

DESCRIPTION OF PLATE I, OPPOSITE: ENGLISH OAK TABLES

[A] Draw-table, 2 ft. 10½ in. x 5 ft. 3 in. x 2 ft. 8½ in., 16th cent., from Broadway, Ilminster, Somerset (Victoria and Albert Museum). [See also FIGURE 1].

[B] Jacobean centre table, with baluster legs and stretchers, 2 ft. 11 in. x 7 ft. 0½ in. x c. 2 ft., c. 1620 (Mr. W. H. Evans, Ford Abbey).

A



B

Table Designs of the 16th and 17th Centuries

Abbey, at the Loan Collection of English Furniture at Bethnal Green Museum in 1896. It is in the Jacobean style, and was made about 1620. It shows the bulbous legs already referred to, though of more moderate dimensions. The carved ornament is restrained, appropriate, and well-placed, and the legs are of nice proportion and of good shape. Although balustered, the balusters are of quite moderate dimensions. In most cases the baluster legs of this period (produced under strong Flemish influence) are much overdone, and we probably only tolerate them at all from their familiarity and antiquity, for such over-emphasis is really a defect in the design. Contemporary Dutch tables, the majority of typical Elizabethan, and the earlier Jacobean also, nearly all have these far too "tubby" legs.

Concerning a Jacobean draw-table of about 1605, in the Victoria and Albert Museum, Mr. Macquoid finds¹—

in the shallow carving of the acanthus on the somewhat clumsy bulbous legs . . . signs of the commencement of a decadence in the carved oak of this period—

and fancifully associates the preposterous, stuffed trunk-hose, jerkin and doublet of James I with the decay of plastic form in furniture, until it disappeared altogether in mere upholsterers' stuffing. This may also be applied to the coarse caryatides of chimney-pieces, and to much of the architectural design of the period, though German pattern-books are directly accountable for many of the worst features.

The exaggerated Elizabethan legs in due course

¹ *Op. cit.*, vol. cit., fig. 108 and p. 131.

gave place in framed tables to the ordinary baluster form which was common in gate-leg tables of that period. The first gate-leg tables seem to have been octagonal, with flaps on one side only. Mr. Seymour Lucas, R.A., owns one of this type, dated 1638, which is illustrated by Mr. Macquoid.² My measured drawing of the oak table in the vestry of Glemsford Church, Suffolk, reproduced in FIGURE 2, gives an example of the more reasonable baluster form of legs. The table dates

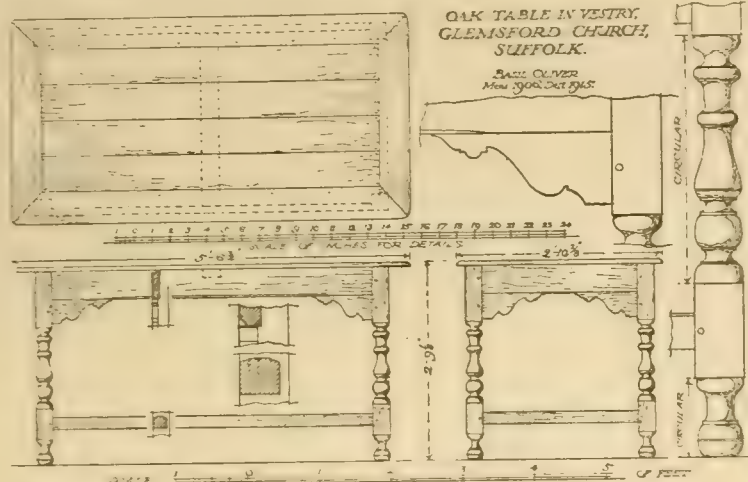


FIGURE 2

from the second half of the 17th century. The little shaped brackets, though used earlier also, are characteristic of that period, and are found frequently; for example, there are identical brackets on a fine table, dated 1697, belonging to the Duke of Devonshire.³ It is curious to notice how this particular bracket-form remains, for it is still to be seen in

countless numbers of old five-barred field gates, in East Anglia and elsewhere. To this day this little traditional detail survives, though in modern gates the contour is not nearly so graceful nor so carefully worked as in the original examples.

As time went on the turned legs of tables gradually became thinner and more spindly, like the balusters of Georgian staircases, and the tables generally were more elegant in form. These are now much more familiar to us than the earlier types already referred to, and it will be interesting to compare with these some tables of foreign make because these gradually influenced the English work.

(To be continued.)

² *Op. cit.*, vol. cit., p. 210, fig. 179.

³ *Op. cit.*, vol. cit., p. 208, fig. 178.

FRENCH PAINTING IN THE 19TH CENTURY BY LIONEL CUST



At a time when France is once more defending her national existence by force of arms, it is a pleasure and a relief to read in the interesting book, published last summer by M. Dimier,¹

¹ *Histoire de la Peinture Française au XIX^e Siècle (1793-1903)*, par L. Dimier; avec 48 planches; Paris (Delagrave), 1914; broché fr. 7'50, relié fr. 10.

of the triumph of France in the arts of peace since the French Revolution, in spite of shocks of a catastrophic nature, which might well have dulled the intellect or paralyzed the skill of a less gifted and versatile nation. During the one hundred and ten years comprised in M. Dimier's survey, France has known four periods of republican government, two of imperial, and two of monarchical, each in

French Painting in the 19th Century

its turn, except the existing Republic, ousted by violence, which left deep traces of resentment in its wake. Yet through all these convulsions France has managed to maintain its reputation for supremacy in the world of art. If France has latterly done little to increase this, it is because the 20th century has been up to the present too much occupied in making money and making war to allow of that intellectual yeast being added to the thinking powers of the people which usually leads to some new form of artistic output. Education, science, wider distribution of wealth, rapid motion, cheapness of production, and other ingredients of modern life all tend to embarrass and enfeeble the creative powers, and sometimes crush them out altogether. It will be noted that each period of recrudescence in the arts, as defined by M. Dimier, coincides with some form of revolutionary upheaval. David with the French revolution, Delacroix and the Romantics with the fall of the First Empire, Rousseau, Courbet and the Realists with the fall of the Monarchy, and Manet and the Impressionists with the fall of the Second Empire. It was not that under imperial or monarchical rule the arts flourished less well than under republican rule or the reverse, but that any form of government which is not rooted in the hearts of the governed tends to create a ferment, out of which something definite and powerful is produced. As in politics so in the arts.

M. Dimier takes as a starting point for his survey the abolition of the old French Academy, an action due entirely to the spite shown against it by J. L. David, both as a man and as an artist. M. Dimier is right in questioning the wisdom of this violent step, seeing that the academy, as founded by Colbert, had added to and partaken of the greatness of France up to the time of its decadence under Louis XV, and had actually reverted to a particularly strong and flourishing condition at a moment when its existence was so suddenly brought to an end. The neo-Greek, or Germano-Greek influence in art, had been strongly felt even before the time of David, and that which was good in this influence was in course of absorption by the Academy, although without the action of David it might not have produced any very decisive effect. The political atmosphere was redolent with mock-classic ideas and traditions, mostly quite alien to the true meaning and import of Greek art. So strongly linked together were the forces of politics, literature, science and the fine arts, that the Academy of Colbert was hardly dead and buried before there rose from its ashes the Institut de France, which soon exercised a far less amenable and less courtly authority than the old Academy. M. Dimier's book is mainly concerned with successive struggles on the part of artists advocating new and original ideas with the vested interests of the Institut and later of the Ecole des Beaux Arts. Only the Academy at

Rome remained to carry out the original ideas of the Academy founded by Colbert at Paris. M. Dimier concludes his narrative with the death of Gérôme in 1903 as marking the conclusion of an era in which the Institut exercised a dominating influence. He divides his survey roughly into three periods, from the abolition of the old Academy in 1793 to the establishment of the Ecole des Beaux Arts in 1824, comprising the history of the Romantic movement, from that date to 1863, the advent of the Realists, and from 1863 to 1903.

The evolution of French painting during these three periods is treated from the point of view of the ideas which pervaded each period, rather than that of the individual artists with whose names each period may be identified. In fact we learn from this history how dangerous to an artist is a strong assertive individualism, which leads so easily to intolerance and tyranny. Take David himself, indubitably an artist of the highest rank, but one who for intellectual as well as political reasons sacrificed his own natural genius to a restricted set of ideas which had not even the advantage of being original or French. Moreover David became as great a tyrant in art as the Academy which he had destroyed. Those who seek for the underlying impulse which produced the French paintings of the 19th century will find it in Prud'hon rather than in David. M. Dimier helps to establish that it was the painters who were least assertive of their personality as compared to the value of their ideas who affected the trend of French art, and whose reputations go on growing day by day, Prud'hon, Géricault, Corot, Théodore Rousseau, Millet, Fantin-Latour, Cézanne, Monet, Degas, Gustave Moreau, and other artists, who preferred to devote themselves to their art and to the perfection of their own theories, rather than to the regulation or government of their brother artists. He shows how a great artist like Ingres could develop from a romantic path-breaker into a dogged opponent of all progress on other lines than his own; how artists like Delacroix, Courbet, Manet, great names among the pioneers of art, were handicapped in their own day by their note of personal defiance which excited opposition of a formidable nature. Time is a great healer of controversy, as well as a revealer of truth. Where truth is to be found time will bring it forth inevitably, and the artist will not have lived in vain who finds his theories the sport of his own generation and the commonplace of posterity. Of such artists France can boast a goodly number, and to them she owes her pre-eminence as a mother of the arts in the 19th century, and not to Delaroche, Ary Scheffer, Gérôme or Meissonier.

M. Dimier points out that with the close of the Napoleonic era and an establishment of good relations with England, French paintings became strongly affected by British art of the early 19th

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century, more so even than by the British school of Reynolds, Gainsborough and Romney. Constable, Crome and Bonington in landscape, Lawrence in portraiture, Wilkie in subject pictures, all exercised a rather important influence on the development of French art. The works of the Pre-Raphaelite painters excited some curiosity, but, speaking generally, the history of the British school of painting from 1793 to 1903 is featureless as compared to that of the French. The debt, however, of the earlier part of the century was more than amply repaid by the lessons learnt from French painting during the third of M. Dimier's periods. During this period the French school was paramount throughout Europe, in Italy, Spain, Russia, Belgium, even in Germany. The lessons thus learnt have not been unfruitful, and schools of a more distinct national character have arisen in which that of Great Britain holds a leading place. Yet we must search the walls of the National Gallery in vain for adequate representation of the French paintings of the 19th century. The Wallace collection to some extent atones for this deficiency, but even there certain artists, such as Géricault,

are only inadequately represented, and David not at all. The prejudice against things French, which for so long obsessed the British mind, has ever been a stumbling-block for directors and trustees; and now it is too late, for practically everything of importance is public property in France or America.

M. Dimier's book is an illuminating sketch of a great period in the history of art. He is not afraid of his own opinions, or of stating them. He does not admire Millet as an artist, despises Bastien-Lepage, dislikes cordially Cabanel, Bouguereau, and the *nu académique*. He has much to say about Whistler, Puvis de Chavannes, Carolus Duran, Baudry, and other representative painters of his third period. He concludes by saying that the death of Gérôme in 1903 not only closed an epoch, but left the future open for something new and at present undecided. As he takes this year as his final stopping place, he is spared having to assign a place in art to Matisse and his imitators. Have they filled the places of Puvis, Moreau, Whistler, Sisley, Cazin, Fantin-Latour, and other painters, who have died during the last twenty years?

LETTERS TO THE EDITORS

A THREATENED MONUMENT

GENTLEMEN,—I venture to draw the attention of your readers to the subject of a recent pamphlet by Dr. David Murray,¹ giving the history of the Tolbooth Steeple in Glasgow, and appealing for its preservation. The Steeple is all that remains from an ancient group of Corporation buildings at the Cross of Glasgow, and is one of the few relics of a city that was famous among travellers in earlier centuries for the charm of its situation, its setting of orchards, its clear river and fine streets. Of all that little now remains; Glasgow has devoured her beautiful past at a terrible pace. I can myself remember the misery of seeing the old College of Glasgow, that adorable monument of Scottish-French tradition, demolished to make a railway station. For a time the tower remained as a grudging concession to antiquity; then that too irked some shunter's or goods porter's ideal of perfect convenience for his points or barrows, and followed the quadrangle. Since then the Sugar Exchange, Adam's Infirmary, and many another building has gone, and the Improvements Committee, in a crusade against slums, has swept away the ancient domestic Glasgow as well. Of the fine old houses of provosts and baillies in the Briggate not one, I suppose, has been allowed to stand: and my father, who used to visit his poor in those wainscoted rooms with marble chimney-pieces in the Thieves' Quarter, would, if he could return, find his

church also, a more recent but very creditable bit of Glasgow architecture, given over to the house-breaker; its outside "stone pulpit", that used to face tiers of crowded windows, now looks upon a blank.

Much of this clearance has doubtless been unavoidable; the vast development of industry and of population has submerged and shifted the ancient city, and an Improvements Committee is the beginning of an attempt to clean up the mess of a lusty but squalid period; the energy that has dredged the trickle of the Clyde into a great port will one day undertake the re-planning as well as the purifying of the huge dirty place; but one trembles to think of what may happen, in a too zealous onslaught, to the handful of surviving relics. Will the Merchants' Tower be the next to go? and then the Tron, and last S. Mungo's itself, already docked of fine irregularities; an exception perhaps made of its precious Munich glass, transferred to a neat new building?

For the moment it is the Tolbooth Steeple that is in question. The Tramway Department of the Corporation, it appears, has a fancy for a really needless extension of elbow room, and it is rumoured that the Improvements Committee, if it does not sanction the demolition of the tower, might recommend the compromise of pulling down and rebuilding elsewhere. I refuse to believe that such a project will be seriously entertained by the Corporation. Apart from all questions of taste and local pride, it is bad policy commercially to wipe out or divorce from their site the features of a town that attract the pilgrim; and for the reader

¹ *The Preservation of the Tolbooth Steeple of Glasgow*. By David Murray, LL.D., F.S.A.Scot. Glasgow (James Maclehose & Sons). 1915.

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of Scott (there still are such readers) the Tolbooth Steeple is not a building pure and simple, but a building on a site: the interest is that of beauty *plus* history. The great cities everywhere have been bedevilled enough by the Improvers, but no one has yet proposed at Rome or at Edinburgh to shift the Pantheon or S. Giles's to a more convenient corner.

We are all now abusing the Germans for their sweeping clearances of antiquity at Louvain, Arras, Ypres, and Reims. But up and down this country that kind of work has been more effectually done by ourselves in time of peace during the last century; the appointment of an Ancient Monuments Commission comes late in the day. Conscience, however late, is now astir, and it is incredible that the citizens of Glasgow should be willing to see on the vacant site of the Tolbooth the inscription: *In a year marked by the Advance of Culture on the Continent of Europe, the Corporation of Glasgow was not idle!* It is more likely that their tribute to an Improvements Committee capable of so wanton a folly would be to carve their heads (in wood) and affix them on pikes "at the Stairheid" of the Tolbooth after the ancient fashion.

D. S. MACCOLL.

AN ARCHAIC CHINESE BRONZE

GENTLEMEN,—The following slight contribution relative to the vexed matter of the chronology and artistic development of ancient Chinese bronzes may perhaps be of interest to some of your readers. The particular specimen to which my letter refers is in the collection of Chinese bronzes at the Victoria and Albert Museum (No. 193—1899). It is a two-handled bowl or urn with reversible lid, of flattened spheroidal form, with a square base sloped inwards in its upper portion towards the bottom of the bowl. It is reproduced among the illustrations of Professor Holmes's article on "Archaic Chinese Bronzes" contained in *The Burlington Magazine* for April 1905, p. 19 [PLATE II, 1], with the accompaniment of the following note:—

Though the South Kensington label merely describes this as "much restored", perhaps anterior to the 3rd century B.C., I venture to regard it as one of the very oldest pieces of Chinese bronze in Europe, dating perhaps from the middle of the Shang dynasty, about 1500 B.C. The restorations themselves indicate great antiquity and value; but the heavy solid form, simple decoration, and rude execution, point still more definitely to a very early date. The barbaric treatment of the monstrous heads on the handles can hardly be merely archaistic, since their handling shows the clumsy brutality of primitive work.

With the above views I have long found myself in disagreement, that is, both as to the early date assigned to the piece and as to the "primitive" character of the handles which is instanced in support of that date. For not only did it appear to me that the "clumsy brutality" referred to was in no wise due to an archaic origin but rather to

the blundering workmanship of a comparatively recent restorer, but besides this I could find no parallel among Shang dynasty bronzes either for the type or the decoration of the vessel. It was, moreover, borne in upon me not only that the handles were of debased and relatively modern manufacture, but that the urn (which is in a seriously damaged and much botched up state) was originally *without* handles at all; and it will be seen, I think, that those which have been applied, apart from their inferior workmanship, serve effectually to destroy the balance and proportions of the whole.

These opinions have lately received an interesting confirmation by my discovery of a representation of a nearly identical urn (*without* handles) among the reliefs, dating from c. A.D. 150 (later Han dynasty), which once adorned the cemetery of the Wu family in the Shantung province. The vessel in question is depicted among a series of emblems of happy augury which formed originally the decoration of the ceiling of one of the small chambers of the mausoleum. A reproduction of it may be found in Chavannes's "Mission Archéologique dans la Chine Septentrionale" (Paris, 1909), planches, première partie, Pl. XLVIII, No. 98, from which it will be seen that except for the slope of the base which appears in the reproduction to be carried right to the ground (a difference, however, which seems to be due to the deficiencies of the old rubbing from which it is derived), the vessel portrayed is of an identical type with that at South Kensington; and the latter, which, as indicated by the inscription inside it, has also a funerary connexion, may, I think, be confidently assigned to about the same date. Yours faithfully,

ARCHIBALD G. B. RUSSELL.

[Mr. C. J. Holmes writes:—"Yes. The body of the piece is clearly Han. I ought to have known better, even ten years ago".—ED.]

COMMENDATORE WALTER CRANE

GENTLEMEN,—In your obituary notice of my father your contributor, Mr. Robert Ross, referred to *The Renaissance of Venus*, now in the Tate Gallery, as being executed in a *mixed* medium, and, on that account, doubted the permanency of the picture.

May I say that I have every reason to believe that this work was painted in oil colour?

I refrain from making any comment on your contributor's criticism, but venture to think that some of his views would not be shared by others intimately acquainted with the work of Walter Crane.

I am, Yours faithfully,

July 12th.

LANCELOT CRANE.

[Mr. Robert Ross writes:—"On the opening of the New Grosvenor Gallery I contributed to 'The Times' of Oct. 1st, 1912, an article on the

first exhibition of the old Grosvenor in 1877, in which I mentioned the late Mr. Crane's picture of *The Renaissance of Venus* as being in oil. Some months afterwards I heard that the picture had been given to the Tate Gallery by Mrs. Watts. I went to see the picture, and was distressed to find that it was no longer in the brilliant condition in which I remembered it to have been at Watts's studio. I then came to the conclusion

that the medium was water-colour and body-colour mixed. If I have made an error in correcting what I supposed to be my own error, I shall be glad to acknowledge it. I have had no opportunity of examining the picture lately, but I imagine that an application to Sir Charles Holroyd, Mr. Charles Aitken, or Mr. Manson, the assistant keeper of the Tate Gallery, would settle the point to Mr. Lancelot Crane's satisfaction".—ED.]

REVIEWS

DER BAMBERGER DOMSCHATZ; E. BASSERMANN-JORDAN u. W. M. SCHMID; "Bayerische Kirchenschätze" herausgeb. v. E. Bassermann-Jordan, Gr. fol., S. 66, Abbild. 120 (69 Lichtdr. u. 51 Heliogr.); Munich (Bruckmann), M 180.

This ponderous volume was intended to be the first of a series in which the contents of the Bavarian treasures were to be published. It is likely to remain for many years unique. The war not only destroys countless works of matchless art, but prevents others from coming into existence. In recent years the world was indebted mainly to German publishers for a quantity of valuable and well executed volumes containing reproductions of ancient works of art of all sorts. Such books could only be issued in Germany, because there alone the demand was large enough to absorb the bulk of an edition. This was not only due to the interest taken by the German public in art history, but still more to the peculiar constitution of the German Empire. Its number of capital and university towns of states large and small, each with a library which aimed at great efficiency, and each a sure purchaser of such a work as that under review, made such publications possible, because there was a certain sale for enough copies to pay at any rate the cost of production. The English-speaking world affords no such market. We have countless municipal and other public or semi-public libraries, but those of us who have ever served on the managing committee of one of them know how hopeless it is to get expensive illustrated works of art-history bought, especially if printed in a foreign language. They cater for the demands of readers of low education, and so long as that is the case the libraries they accumulate will never contain really monumental works of learning of a necessarily expensive character. Hence it was that the sale of great German publications of reproductions of ancient works of art has always been small in England and America. Of course the war not merely interrupts the stream of such publications in Germany but must dry up for years, and probably decades, the sources of supply. The great undertakings already in progress will hardly be resumed when peace returns, unless—which God forbid!—our enemies were to be successful. The great publications, for instance, of all the drawings of Raphael and Holbein—works which were to cost £50 each when complete—may be expected to halt

at the point they had reached before the war began. The Corpus, also, of Carolingian ivories of which one volume has appeared will be likewise affected, and so will others too numerous to mention. Germany has abandoned the scientific and historical work she was so well suited to perform for the world in general, in the vain effort to attain world-dominion, and with the failure of that all her salutary activities will alike be blasted for a generation at least. If only we could hope that English publications of the same kind might step in and fill the gap we should not be so regretful, but our English public cares little about the things in which the readers of this magazine take some interest, nor is it likely that a taste which flourished feebly in piping days of peace and prosperity will grow stronger after the passion of war. The present volume, therefore, must be considered as a specimen of a great project doomed to abandonment. It is a monument of an age as dead and gone as the feudal epoch. We may say at once that it is a worthy monument of that age, an accomplishment of peaceful studiousness, beaver-like, indeed, and lacking in "admiration, faith and love", but conscientious, accurate, and as complete as possible. The author is no critic, no passionate lover of beauty; he labours over each object to ascertain the facts about it, as an entomologist labours over a beetle. He finds the time, place and other circumstances connected with it, groups it with its relations, distinguishes it from those with which it does not belong, and records all ascertainable facts in precise language. Clues are followed up with patience, and boundless industry is manifested on every page. The book is large, binding and paper thick and heavy, margins considerable. A number of small illustrations are introduced in the text, and it often requires the exercise of much agility to compare a small up-and-down illustration in the text with one on a plate at the end printed in a direction at right angles to the first. This reviewer, in fact, before tackling the book, cut all the plates out and subdivided them, remounting each object on a smaller card; he likewise split off (the paper being thick enough) each print in the text and mounted that with the rest; and finally sent the text to the binder to have the margins reduced and the whole thing rebound in a manageable size and of a weight

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that could be comfortably dealt with by a reader. To sum up, the book is one which should be in every art-library, but as no one can now purchase a copy from Germany without treasonably trading with the enemy, belated would-be purchasers will have to do without it while the war lasts. M. C.

[We hope that Sir Martin Conway will soon discuss here some of the treasures which are the subject of this book.—ED.]

CHINESE CLAY FIGURES, Part I; Prolegomena on the History of Defensive Armour; BERTHOLD LAUFER: 64 pl., 55 fig. (Field Museum of Natural History, Publication 177), Chicago, N.P.

As an anthropologist nothing comes amiss to Dr. Laufer, and it is not so much the diversity of his interests which amazes us as the profound erudition which he displays on every branch of his extensive work. Those who eagerly devoured his learned books on Han pottery and jade will welcome the first part of his study of Chinese clay figures; and many others besides these, for in point of fact only a small proportion of the volume is actually concerned with the subject of the general title. The clay figures are here considered from the point of view of the armour which is indicated on them either by pigment or in the modelling, and the chief interest in Part I lies in the prolegomena on the history of defensive armour. That the history of the rhinoceros should occupy a hundred pages is at first sight disconcerting, but Dr. Laufer is concerned to prove that the ancient body armour of the Chinese was largely composed of the hide of this pachyderm. Hence the lengthy disquisition on the words *ssü* and *hsi*, which undoubtedly mean rhinoceros in the later Chinese writings, though sinologues have thought that in the archaic periods—the Chou dynasty, for instance—they referred to some animal of the genus buffalo. Existing Chinese illustrations of the *ssü* and *hsi* only serve to complicate the question, for they are no more like any living animal than the Chinese porcelain lion is like the king of beasts. However, Dr. Laufer is satisfied that the words in question mean rhinoceros in the Chou writings, and that rhinoceros hide was the armour of that period. Whether he has proved his point or not can only be determined by those who are able to follow him through the original Chinese texts. Other critics must accept his conclusions or suspend judgment. Incidentally we learn many interesting things about rhinoceros horn, how it was regarded as a protection against poison and numerous other evils, ranging from disease and dust to bad temper. Apart from this question the reader will follow with unflagging interest Dr. Laufer's history of armour in the archaic period, in the Han dynasty, and in the T'ang dynasty, as well as his researches on chain and ring mail, and on plate and sheet armour; and in our present frame of mind we can especially enjoy his story of the evolution of military tactics and the never-ending struggle between attack and defence in which

Persians, Scythians, Parthians, Romans, Huns, Mongols, and Crusaders pass in review. Collectors of Chinese pottery and those who are interested in the clay figures of the Han and T'ang and intermediate periods will await with impatience the completion of Dr. Laufer's studies of these remarkable objects. In the first volume he illustrates a few types only. These are armed figures of the Chou period which he describes as *shaman* or exorcists in the act of attacking demons, besides similar figures of the well-known T'ang type and a few armed grave guards. The casual observer will group all these as warriors, and will not readily distinguish the *shaman* from the guard. Next to these is a very interesting series which presents similar difficulties. At one end is the zoomorphic form of Yama, god of death, with ferocious bull head with horns and bristling flames, a bear-like body and eagle's claws, the fore paws raised in a threatening attitude, and the hind paws resting on a prostrate figure of a sow, bull or demon. At the other end is the familiar figure of a fierce warrior with crested helmet, armed *cap à pie* and standing in triumphant attitude on a demon or a bull. This latter figure is generally regarded as a Lokopala or one of the four Buddhistic guardians of the world, and Dr. Laufer admits this attribution in the case of two Japanese examples in wood and a Chinese stone carving. But the series is carefully graduated, and it must be confessed that the one type passes into the other in a way that suggests that the individuality of these two divinities may have been merged by the Chinese when they had adopted them. On the other hand, there seems to be a connexion between the animal-headed Yama and the strange sphinx-like figures which are found in T'ang burials. But no doubt Dr. Laufer will deal with the sphinxes in his second volume. The remaining illustrations represent equine and equestrian figures, interesting for harness and caparison. The T'ang horses are well known and much admired, and Dr. Laufer makes some interesting generalisations from those in his collection. The horses found in Honan, he notices, are more spirited in modelling than those from Shensi, and the riders found in the latter province are distinguished by a pompom head-dress. All the figures except the Chou *Shaman* are assigned to the T'ang period. Dr. Laufer's conclusions throughout are backed by an overwhelming array of references and quotations, and his narrative, while teeming with erudition, is relieved by a vein of quiet humour. There are seventy-two excellent half-tone plates, besides numerous line blocks in the text, and the book is as worthy of Dr. Laufer's reputation as it is characteristic of his thoroughness and superhuman industry. R. L. H.

(1) DECORATION IN ENGLAND FROM 1660 TO 1770; (2) FURNITURE IN ENGLAND FROM 1660 TO 1770; FRANCIS LENYON. ("The Library of Decorative Art", Batsford.) £2 each.

The idea of placing side by side the furniture and decoration of a given period is useful, and it

has been on the whole satisfactorily carried out in these two volumes. A work on furniture need not necessarily be dull, but generally is, for writers are inclined to overweight their work with scientific deductions too often wrong and generally of little use. Unfortunately, Mr. Lenygon also falls into these mistakes. The value of furniture lies in its relation to the decorative whole, a truth known to our ancestors, and now but slowly being again recognized. Dates within certain limits are valuable, but the evolution of furniture has been too slow to admit of such accurate dating as Mr. Lenygon pretends to, nor is the necessity apparent. The arrangement of the illustrations in the volume on furniture is good; each particular kind of article is treated of at the same time and arranged more or less in chronological order. The longest chapter is the one devoted to chairs, and contains nearly 100 illustrations, but even here a good many links in the chain of evolution are missing, and many more specimens might have been added. In my opinion, figs. 10 and 11 are both wrongly dated, and belong to the period before the Restoration, the latter at the same time being probably not English. I also doubt whether the chair, fig. 46, is English. Coming to the earlier part of the 18th century, several chairs by William Kent are illustrated, all of which bear testimony to his incapacity as a designer of furniture, and especially ugly is the architectural deformity of fig. 76. The chairs in the Chinese taste are elaborate and ugly, and generally the selection of so-called Chippendale chairs is not happy, and I have searched in vain for a single specimen of the ribbon back variety. The section on stools is good, but fig. 55, which is dated 1665, should properly belong to the pre-Restoration period. Fig. 114 is worth observing, though more on account of its curiosity than of its beauty. The day beds call for no special remark, but the settees are good, especially fine is fig. 125, with its elaborate underframe painted and particularly graceful scroll over-arms, and the arms of fig. 128 are unusual and interesting. The section on settees is somewhat marred by a dreadful three-colour representation of an elaborately upholstered settee which I trust in no way represents the original. Fig. 139 is a settee by Kent, and shows this master at his best, as the piece is well proportioned and not overweighted. On the other hand, fig. 140 is one of Kent's worst efforts; it matches the chair, fig. 71, and if anything, the proportion is more ungainly. The gilt sofa, No. 142, Mr. Lenygon ascribes as the early work of Robert Adam, which is probably correct; it is not wholly bad, having a fine line along the back, but the legs and carved scroll supports are abominable for the purposes for which they are used. A hall seat by Kent finishes the section on settees, and it is difficult even in Kent's work to conceive anything more ugly or ill-advised. The section

on beds contains nothing noteworthy, but I am glad to see that the great bed at Hampton Court has been photographed at some little distance, as owing to its great height it is apt to look distorted. Among the tables are some fine examples, noteworthy a centre table carved in the manner of Grinling Gibbon (No. 180), some interesting Scagliola table tops; several tables by Kent are illustrated, some of which are fine in detail and all heavy in conception. The bookcases, writing tables and commodes call for no special mention. An interesting chapter is that on pedestals and brackets, and here we see Kent in his true environment, that of the architect, where, although still heavy, he does not lose all sense of proportion. A few beautiful carved stands for cabinets are illustrated, notably fig. 304. The mirrors are, on the whole, not noteworthy, No. 325 being perhaps the most interesting; it is ascribed as being probably by Kent, but in my opinion it is a far finer mirror than ever Kent designed. The clock cases are nearly all from Mr. Wetherfield's collection, which is too well known for further comment to be necessary. Chapters on gesso, silver-mounted furniture and lacquer complete the volume on furniture. Mr. Lenygon's work on decoration is a far more interesting volume than the one on furniture. It might well be called the "Decline and Fall of Decoration in England". The Gothic spirit had long been dead and the glories of the Tudors forgotten; the late renaissance flared up in a last flamboyant effort and, in dying, gave place to the imbecilities of the Chinese taste and the plaster classicism of Adam and his pretty company. The technique achieved was tremendous and in a great measure misapplied; one is greatly impressed by the magnificence of the palaces built in the late 17th century, but I do not know that one wants to live in them continually: they are too weighty, too disturbing. Take for instance the amazing carvings in figures 58 and 59, fruit, flowers, fish, birds, vegetables—all dead, superbly dead, but terribly conscious—the one great fault of 17th-century decoration in England. Restraint was a thing of the past, and the excellent series of illustrations in the book is convincing on this point, but the detail is superb and we have gained and learned much from the period. Mr. Lenygon discusses every kind of article and gives very fine and interesting examples of each. The book is indispensable to all who love the decoration of this period, and the only fault I can find with it is that it pays no attention to a great deal of beautiful work to be found in the simpler houses of the time, which to the majority of people is as interesting, if not more so, than the inaccessible grandeur of the great nobles and merchant princes. H. L.

GESCHICHTE DER SPANISCHEN MALEREI; VON AUGUST L. MAYER; [286 illust.] Leipzig (Klinkhardt u. Biermann), M 40.
Dr. Mayer's book represents the first attempt to

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deal at some length with the whole history of the Spanish school of painting; and it would be unfair to deny that in some ways he has acquitted himself very creditably of his difficult task. It is evident throughout the book that he fully masters the literature on his subject; he possesses a remarkably wide first-hand knowledge of the works of the Spanish masters, both in and out of the Peninsula; and in the way in which he sees the development of Spanish painting as a whole there is a justness of proportion and freedom from bias which deserve every acknowledgment. The numerous illustrations are also a valuable feature. Yet, though the author's preparation for his task has been very thorough, it is evident that the actual writing of the book has been done rather hurriedly: it is in fact in great part made up of dry recitals of facts and dates with here and there some loosely worded or stereotyped æsthetic reflection thrown in. As an instance of the haste with which not only the writing but the proof-reading has been done may be mentioned that the work of one and the same artist, Romulo Cincinnato, is dealt with twice over on two successive pages (Vol. I, pp. 214, 215). Then there is one question which does not at all come in for the consideration which it deserves, namely, the question of the Italian influence on the Spanish school. Even cases where Spanish artists have clearly been imitating definite works by Italian masters are not noted; surely Espinosa's *Communion of S. Mary Magdalen* at Valencia (Vol. II, p. 33) is nothing but a paraphrase on Domenichino's *Communion of S. Jerome*; and again, the whole design of Carreño's *S. Sebastian* at Madrid (Vol. II, p. 101) presupposes an acquaintance with Guido's *Samson* at Bologna. Speaking of Italian art, it may be noted that Dr. Mayer never doubts for a moment that the feeble follower of Alvise Vivarini, commonly known as Jacopo da Valenza, was a native of Valencia in Spain; but surely one cannot disregard the possibility that he came from Valenza in Piedmont. It may also be remarked that the Italian names are grievously mis-spelt throughout the book. In conclusion, while acknowledging that the book even now will be of considerable service to students, one cannot but regret that the result of so much labour should not have been presented in a more satisfactory form. T. B.

JUAN DE VALDÉS LEAL, essai sur sa vie et sur son œuvre, illustré de 22 reproductions hors texte et suivi d'un catalogue et d'une bibliographie; par PAUL LAFOND, conservateur du Musée de Pau. Paris (Sansot, "Nouvelle collection artistique"), fr. 7.50.

Neither the French nor the Italian genius, unless prepared by a strong admixture of Spanish blood, is very happy in interpreting the character of Spanish art. Though many unwarranted conclusions are now being drawn by German and English writers, and for the matter of that by Spanish writers themselves, on the ascriptions of works of Spanish art, the Anglo-Saxons and the Teutons, such as Stirling, Ford, and the German

Justi, show themselves, each according to his date, more naturally capable of dealing with their subject than the other Latin peoples. M. Paul Lafond may therefore be congratulated on having formed a more perspicuous estimate of Valdés Leal than might have been expected. His monograph contributes a good deal to the understanding of his strange and peculiarly Spanish character. M. Lafond is at his best in treating of Leal's opposition to the Academia de San Fernando; his work for the hospital of the Caridad in Seville; his allegories on human vanities; the less known subject of his engravings; and the possible influence upon him of Rembrandt, through his follower, who worked in Spain, Cornelis Schut. As to Don Miguel de Mañana, the founder of the Caridad, whose portrait Leal painted, the influence of his life on the later development of the Don Juan idea has often been expounded before, notably by Picatoste. M. Lafond's "Essai de catalogue de l'œuvre" and his bibliography will serve as a nucleus for future studies, and his personal reasons for the ascription or rejection of particular works are often well founded, and deserve attention. But as regards Sir Frederick Cook's now familiar picture called *S. Bonaventura*, apart from the doubts as to its authorship, M. Lafond does not seem aware that Mr. Egerton Beck has shown conclusively in these pages that the title of the picture is wrong on the historical grounds of costume and fact. The illustrations are well chosen and fairly well printed. M. A.

PALAST UND BASILIKA SAN MARCO IN ROM; Dr. PHILIPP DENGEL; 8 Taf. Rome (Loescher), n.p.

Dr. Dengel, who is Professor of History at Innsbruck University, has already written of this building in a volume published in Vienna in 1909, and now follows it up with further researches in the present book. The greater part of the work consists of 110 extracts from documents bearing on the history of the building, transcribed in Italian from various sources (chiefly the Vatican Library), and edited in German by the author. This is a type of patient research in which German scholars excel. The remarkably complete index of proper names is the most striking feature, but Dr. Dengel contributes an interesting introduction of sixteen pages, in which he briefly outlines the story of the building. At the end of the book are eight plates showing the scheme for reconstructing the palace, and also its original condition as depicted on early drawings. The Palazzo Venezia, or San Marco, is one of the numerous buildings in Rome which have been truncated or destroyed to make room for the grandiose memorial to Victor Emmanuel. It would be idle to discuss the merits of Count Sacconi's masterpiece here, and one is hardly justified in assuming that the Italian Parliament was in any way careless in allowing antiquities to be swept away without due

deliberation. But even for those who are in sympathy with modern Italy, who appreciate her wish to commemorate her new-born liberty on a truly Roman scale of magnificence, there must be some regrets in seeing interesting and historical buildings destroyed. The Palazzetto has gone altogether, and the Palazzo is but a shadow of its former self. This great clearance was considered inevitable to allow the Monument to be seen properly from all sides, and to provide a great piazza which should also serve as the traffic centre of the city. Built in 1455 by Pietro Barbo, a Venetian, who became Pope a few years later, from the designs of Meo del Caprino and Giacomo da Pietrasanta, this palace was one of the largest of many owned by Venice in various cities, and had a marked mediæval character, rare at so late a date. It is interesting to compare it with the much earlier Palazzo San Giorgio at Genoa, which is the Venetian palace from Constantinople, brought stone by stone over the sea, and rebuilt there in the 13th century.

M. S. B.

WINSLOW HOMER; KENYON COX; 12 illust.; 300 copies on Dutch hand-made paper. New York (Sherman), \$12.50.

This book, of which only a limited number of copies has been issued for private circulation, would be well worthy of note were it only for the fastidious care which has gone to its *format*. Every detail has been thought out with deliberate choice. The Dutch hand-made paper on which it is printed, the abundant end-papers, the inner and outer vesture of different shades of *café au lait*, the aspect and proportion of the page, the conscious research of the forms of type—all indicate the pains and scruples of a distinguished taste. The illustrations, one in colour, the rest in photogravure, are beautifully printed, and give one as perfect an idea of the originals as such things can do. It is by these alone, unfortunately, by the nature of the case, that the English reader is left to judge the subject of Mr. Kenyon Cox's well-considered memoir, for the pictures of Winslow Homer, highly esteemed by his own countrymen, and indeed regarded as in some sort a specially distinctive expression of American art, are hardly known on this side of the Atlantic, though the painter is now represented by one work in the Luxembourg, *A Summer Night*, of which a reproduction is given in this volume. Winslow Homer, who came of New England stock, was born in 1836 and died in 1910. He began work as an illustrator of books in the sixties, and had little formal training. He developed slowly, would not learn from others, and as Mr. Cox tells us, "if he had died at fifty he would be remembered as an artist of great promise and as the author of a few pictures in which promise had become performance". His best things were painted after he was sixty. His execution in oil paint "always lacked" we are moreover told, "the highest technical dis-

tingtion", his colour tended to brownness, and his drawing was in some respects weak. On the other hand his water-colours were always pure and fresh, even from the first, and in his later work he showed in this medium an extraordinary virtuosity, comparable, Mr. Cox assures us, to the mastery of Rubens and Hals in oil painting. "To see the way, for instance, in which all the complicated forms and foreshortenings of the head of a palm tree are given in a few instantaneous touches, each touch of a shape one would hardly have thought of, yet each indisputably right in character, is to have a new revelation of the magical power of sheer workmanship". This is apt and sympathetic appreciation, and the author (who nevertheless thinks Homer greatest in his oil pictures) writes throughout with true critical feeling and measure, and makes the cis-atlantic reader regret his inability to follow duly his commentary on and interpretation of the artist's work. Perhaps some day an opportunity may even be given of seeing a selection of Winslow Homer's pictures over here.

B. N.

INDIVIDUALITY; CHAS. FR. ANNESLEY VOYSEY. (Chapman & Hall.) 3s. 6d.

Under the title of "Individuality" by so original an architect as Mr. Voysey the student of artistic psychology would expect something novel and amusing. But he would be disappointed. Without systematic reasoning, and in a talkative fashion Mr. Voysey lectures against the tyranny of what he calls "Collectivism", viz., recognized canons and conventions, over individual creation. In order that the individual may preserve sincerity, originality and self-respect he must "hold fast to moral sentiments and look for and read them wherever he goes, and in the silence of his work let them be eloquent". The little book is full of trite moralities which it is hard to believe have anything essential to do with art, though we may tolerate and even like them in Ruskin, because they are quaint and disinterested. Surely Mr. Voysey's diatribe is out of date in this eclectic, free, fantastic and inventive period. After all, the individual will out (Mr. Voysey is one of them), in spite of his imagined tyranny of convention. And then what should we get from Mr. Voysey's individual who must not follow fashion, but consult his mood and spirit, even in matters of dress? The Parthenon, Queen Elizabeth's dresses and Manet's *Olympie* were not the outcome of a little revolt in which the artist made something out of his own head, but of peacefully and normally manipulating the ways and means in fashion, and we to-day have a choice of many fashions. The strife between individuality and tradition is a difficult problem, if indeed it be a problem at all, and Mr. Voysey gives no new light upon it either way.

J. R. F.

GRINLING GIBBONS AND THE WOODWORK OF HIS AGE (1648-1720); H. AVRAY TIPPING; 250 illust. ("Country Life"), 25s.

In this handsome volume Mr. Tipping has

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gathered together the results of his own personal investigations into the work of Grinling Gibbons, the famous woodcarver and sculptor, whose name, as Mr. Tipping says, is a household word, being perhaps more generally known than any other in the sphere of the decorative arts in England. As an illustrated history of the work executed by or ascribed to this famous artist Mr. Tipping's book is not likely to be superseded. He begins by pointing out that Grinling Gibbons is only the most striking and perhaps the last important product of a progressive school of decorative woodcarving in England and Holland, culminating in a period when the internal decorations of a house or church, as designed by Inigo Jones or Sir Christopher Wren, called for just the style of ornamental decoration which the genius of Gibbons was ready to supply. It is the mark of a great artist when he is entirely representative of his own age. The work of Gibbons would be as out of place in a Tudor gallery as it would be in a Georgian mansion of the Adam period, or a neo-gothic institution of the Victorian era. At any time, when separated from the walls for which they were originally designed, the woodcarvings by Gibbons lose their artistic meaning, and even become little more than the triumphs of a *virtuoso*, more curious than beautiful. In their original places, as shown in the illustrations to Mr. Tipping's book, in royal palaces such as Windsor Castle and Hampton Court, in noblemen's mansions, such as Petworth, Belton, Cassiobury, and elsewhere, in churches, such as S. Paul's Cathedral, in libraries, such as Trinity College, Cambridge, anywhere, in fact, where Gibbons carvings have remained as designed by him for the architect, the genius of Grinling Gibbons remains unchallenged. Over all this ground Mr. Tipping is a sure guide, well equipped with technical knowledge, literary and historical information, and above all personal acquaintance with the places and objects of which he writes. As to Grinling Gibbons himself, Mr. Tipping has not been able to add much to the information already published, especially to the article in the "English Illustrated Magazine" for 1894, to which he does not allude in the list of authorities consulted for reference. The interesting letters from Gibbons and his sister in the Ashmolean MSS. at Oxford were first noted by Mr. W. H. Black, and subsequently published in the article

referred to. It is evident from the spelling in these letters that Gibbons himself was not only born but brought up in Holland, whereas his sister writes like an Englishwoman. It is not a matter of very great importance whether Charles II purchased *The Stoning of S. Stephen*, now in the Victoria and Albert Museum, and gave it to the Duchess of Chandos, or if the Duke of Chandos bought it after it had been long preserved in the sculptor's own house. As an addition to Mr. Tipping's biography, it is interesting to note, in view of the neighbourhood of Grinling Gibbons, the sculptor, and Sir Peter Lely, the painter, in Covent Garden, that Gibbons, together with Parry Walton, the keeper of the King's pictures, had authority to expose to sale at the Banqueting House, Whitehall, Sir Peter Lely's collection of pictures and works of art. As to the carvings, which look so frail and yet so complete, no one could believe the dexterity with which the numerous pieces had been fitted and glued together, unless they had seen them actually taken to pieces. Being mostly carved in soft woods, the ravages of worms have been responsible for the loss of many beautiful carvings. On this subject Mr. Tipping, as a practising architect, gives some useful information, and also upon the vexed question as to how far Grinling Gibbons actually executed the works in sculpture, for which he undoubtedly prepared the models, with his own hands. L. C.

VOR TID. Tidsskrift for Videnskab og Kritik. Copenhagen (V. Pios Boghandel).

We welcome, though somewhat tardily, a new magazine designed to popularize the results achieved by contemporary workers in the various fields of intellectual activity, and numbering among its contributors many of the leading scholars of Denmark. Judging from the contents of the issues so far available, it should make a welcome addition to the number of Scandinavian periodicals. Detailed criticism of the scientific and literary articles in this review does not fall within our scope, but reference may be made to an interesting account by the veteran orientalist, Prof. Thomsen, of the results of recent explorations in Eastern Turkestan, to a note by M. Fåhræus on two remarkable Chinese stone heads of the Wei dynasty in the collection of the writer, and to an article by M. Frederik Poulsen, dealing incidentally with various portraits of Caligula. T. B.

NOTES

"THE CRUCIFIXION"; BY COSIMO TURA.—The small panel representing *The Crucifixion* now for the first time reproduced by kind permission of the owner, Mr. Herbert Cook [PLATE], appeared a little more than a year ago at Christie's, at the sale of Mr. F. Tessier's collection. In the

sale catalogue, it was put down to Andrea del Castagno—an attribution which it obviously would be superfluous to refute. The picture has suffered greatly through the fading of the colours—indeed, in the whole of the upper half of the panel they are practically gone; when the picture was seen



PANEL, 19 $\frac{3}{4}$ x 12 IN (MR. HERBERT COOK)

"THE CRUCIFIXION"; BY COSIMO TURA

at Christie's, the faded portions were clumsily filled in, but these repaints were removed after the picture passed into the possession of the present owner. That this is a work by Cosimo Tura will, I think, scarcely be questioned, so clearly are the characteristics of his art expressed in the weirdly dramatic intensity of expression, the blending of grotesqueness and grandeur which is the very essence of the design, and the marvellous quality of polished hard stones peculiar to the colouring of those portions where the pigments have escaped downright destruction. And indeed, in certain portions where nothing but the outlines remain, it would seem as if the amazing crispness and vigour of Tura's drawing made itself felt with double intensity. The background suggests an imitation of motives occurring in certain early works by Mantegna, although everything has been translated into the peculiarly Ferrarese language of artistic convention. Although sadly injured, this certainly seems an addition to the *œuvre* of the rare Ferrarese master which deserves to be chronicled.

THE PROVENANCE OF BELLINI'S "CHRIST" IN THE LOUVRE.—Of the history of the supremely beautiful picture of *Christ in the Act of Blessing* by Giovanni Bellini acquired for the Louvre in 1912 and first published in *The Burlington Magazine* (Vol. XXI, p. 10, etc.), apparently nothing has hitherto been known beyond the fact that it previously was in the collection of Prince Orloff in Paris. In these circumstances it may be worth while to draw attention to a passage in Ridolfi's "Maraviglie dell'arte", which, as it would seem to

me, in all probability throws light on the original provenance of the picture now in the Louvre. The passage in question occurs in the "Life of Giovanni Bellini" (1648 ed., Vol. I, p. 55) *à propos* of whose works in Venice Ridolfi says:—

Fece dono à Padri di Santo Stefano d'una effigie del Salvatore in atto di benedire rarissimo per la divotione e per la diligenza usatavi annoverandovisi ogni minuto pelo & esprimendovisi ogni particolare sentimento del volto.

Ridolfi shows at times a remarkable power of expressing in words the thing seen; and I would submit that the passage now quoted not only perfectly tallies with the subject and technique of the Louvre panel, but also interprets its sentiment in a singularly successful way. No other extant work by Bellini to which this passage could refer is known to me. Apparently none of the writers on the artistic topography of Venice—Sansovino, Boschini, Zanetti, etc.—alludes to a picture of Christ by Bellini in S. Stefano. As suggested by Baron von Hadeln in his admirable new edition of the "Maraviglie", this is probably due to the fact that the picture was not in the church, but in the monastery of S. Stefano; Ridolfi, on the other hand, would be likely to know all about that monastery since he himself was buried in its cloisters. In discussing the Louvre panel, Mr. Fry remarked on the fact that the early works by Bellini left one in no doubt as to the intensity of his own religious conviction. It would be of some interest to be able to confirm this inference from the circumstance of this very picture having been a devotional offering of Bellini's.

TANCRED BORENIUS.

A MONTHLY CHRONICLE

MEŠTROVIĆ. — An eminent Academician is credited with having asserted that "the English School of Sculpture" is the best in the world, and is recognized as such on the European continent. It would be interesting to learn what particular examples of this school are easily accessible, or within walking distance of Burlington House. Meštrović, who has been to England lately and must by now have heard or read of every possible thing we have to say about his own work at the Victoria and Albert Museum, would conceivably feel some curiosity about our native art. As an eclectic of Shakesperean temper, who has boldly appropriated so much from the past and present, he might well expect an opportunity of adding to his vast plastic memories some souvenir of his visit here. The work of Mr. John Tweed could scarcely be regarded as distinctively British, and, though it appears at the Academy sometimes, cannot be presumed to emanate from this rather mysterious "School"; while if Meštrović were shown anything by Mr. Eric Gill or Mr. Epstein or even Mr. Havard Thomas he would have to

admit that they were more "Serbian" than English. No; you realize that the singular memorial to a great sovereign at one of the ends of the Mall, surrounded by respectable amorini who flaunt our colonial empire at the converging roads, is the nearest truly representative example of the "English School of Sculpture". Meštrović is probably too courteous to tell us what he himself really thinks, but would he be tempted to borrow a marble flagstone of that unhappy structure for the Temple of Kosovo?

It is claimed by Mr. Seton-Watson in the catalogue that some knowledge of the historic and immediate conditions of Serbia is necessary to a true understanding of Meštrović. That knowledge the present writer does not possess, nor even the more important technical knowledge which can be known only to a practising sculptor. A layman may be permitted, however, to discuss the aspect of so democratic an art as sculpture, which one remembers is intended to appeal not exclusively to fellow-artists, but to a whole nation.

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The work of Meštrović does not suggest, at least to me, anything peculiarly Serbian. Going to the museum by chance, ignorant of the sculptor's name or that anyone had censured the freedom with which one particular motive is treated, and omitting to purchase a catalogue, would anyone divine that there was anything particularly Serbian or Croatian about this powerful genius which finds expression with relative facility in wood, marble or plaster? It requires no expert to guess that the *Wounded Lion* in the Louvre is probably Assyrian, or that the beautiful head of *Menephtah* at Boulak is Egyptian, or that the *Hermes* of Praxiteles is Greek, apart from their surroundings in respective museums. But against their background of old English architectural fragments, and beneath the racial railway-station roof of the Victoria and Albert Museum, would the most learned connoisseur have determined the provenance of Meštrović's works? Imagine Sir Cecil Smith, returned from a holiday, finding this pleasant little surprise prepared by Mr. Eric Maclagan without any accessories of a committee or the stimulus of patriotic impulse permitted by the Board of Education! Would so distinguished an archæologist as the Director of the Museum have discovered the Balkan origin of the exhibition? Indeed, Meštrović, after a detestable modern fashion, anticipates archæology by sometimes omitting the head, arms and legs of his heroes, an affectation justly censured by Sir Claude Phillips. Even the engaging little model of the Kosovo Temple (in which a child would like to put a night-light to illuminate the interior of its romantic recesses) does not suggest Serbia, though something undoubtedly east of Paris. So, if it is not possible to follow all Mr. James Bone says in his illuminating preface, he is nearer the truth than Mr. Seton-Watson in saying of Meštrović: "His heroic art is almost the only art that does not seem alien to these mighty days". Yet, familiar as some of it is, and none the worse for being familiar; generous and merited though the praise greeting the sculptor; indissoluble as, let us hope, is our alliance with Serbia; the art of Meštrović can only seem alien to that "School of Sculpture" which is "the best in the world" and "recognized as such on the European continent", for the very reason that it reflects a modern tendency found all over Europe, and is no more Serbian than English.

A famous drawing by Blake has been recalled by several critics *à propos* of *Serge the Frowning Hero* (23). There is something in the style of the *Caryatids* which invites comparison with the forceful figures by Mr. Epstein on the buildings of the British Medical Association in the Strand, and those on some of Messel's architecture in Berlin. Those familiar with Mr. Eric Gill's "stations" at Westminster Cathedral, or with Mr. Havard

Thomas's austere conceptions, cannot fail to be impressed by the circumstance that similar pre-Pheidian ideals have determined the development of Meštrović's executive powers. But he is more catholic than his English contemporaries; his experiments and experience cover a wider field of research, ranging from Egypt to Tuscany, though he stops short before the long exhausted conventions of the renaissance and tries no tumble fortunately with Michelangelo.

The fascinating—in some ways the most fascinating of all his works—*Portrait of his Mother* is Tuscan in its inspiration [PLATE II]. In some of the male heads, with their narrow foreheads and with the noses resembling a prize-fighter's, we recognize the type of Harmodius in the Naples Museum. But whenever Meštrović, consciously or unconsciously, absorbs in common with contemporaries inspiration from older predecessors he nearly always adds something entirely his own. That is, after all, the proof of his personality and power. It is permissible, however, to suggest that in a happier age when there were no photographs and no easily accessible plaster casts the art of Meštrović might have been more Serbian, and less racial of other soils and other ages. The remarkable portrait of M. Rodin (38) has led some critics to see more of the French master's influence than is actually present. The *Widows* (Nos. 14 and 19), if Rodinesque in motive, have nothing in common with Rodin's handling of the nude in mass or line. They are oddly academic, though just a trifle Pentateuchal in symbolic frankness. Mr. James Bone points out that Meštrović's early training as a wood carver has left traces in all his work. Indeed, one of the finest things in the exhibition (which we reproduce in PLATE I) is a wood relief of the *Deposition* (44). After being told that the carver of this Crivelli-like design was of Balkan origin, and probably brought up in one of the Greek Orthodox communities, it is not difficult to find resemblances to an eikon. The ingeniously crowded figures, articulated by deeply emphasized lines, are reminiscent of the green and gold pencilling of Byzantine painting. Three other panels, too, 40, 41, 42, carved in plaster, indicate a Greek-Christian dread of figures in the round; or they might be eikons in terms of carving struggling into bas-relief. Apart from subjects and labels this is the only Slav element to be discovered in Meštrović's work. For in the secular reliefs (49) (the inevitable *Salomé* (47) must now be recognized as secularized) the eikon treatment is absent, and another kind of Greek spirit, that of B.C. 500, is substituted. Whether on account of the principles of Greek Christianity, or because the genius of certain nations has been unplastic, those within the pale produced no great sculptor and no school of sculpture such as that of the freer races which acknowledge the Latin discipline. Protestantism



THE DESCENT FROM THE CROSS, WOOD RELIEF



PORTRAIT MODEL OF THE SCULPTOR'S MOTHER PLASTER

has been no more unfavourable than the Orthodox church to the nurturing of a plastic sense. Whereas Protestantism destroyed a Catholic tradition—even the English tradition of the Nottingham alabasterers—the Greek Church strangled her own child at its birth. Possibly that is why Meštrović has no native predecessor and why there is so little of the Slav in his art. Irresistibly the problem presents itself. Is it not better to have no tradition than an exhausted tradition? To be frankly eclectic without having to get rid of a bad tradition or of some intervening convention formulated on misapplied æsthetics, such as the sham classic of the 18th century.

Rodin is almost greater for what he dispensed with in French art than for what he created. Think of French sculpture between the Revolution and Rodin. We could spare even Barye. Think of English sculpture. Between the Reformation and the importation of the Elgin marbles, few will dispute that there was nothing of any consequence except what was imported; and since then we have had to console ourselves with that school which is "recognized as the best" by the continent. Perhaps this explains why Mr. Tweed went to France and Mr. Havard Thomas to Italy; and why Mr. Eric Gill only recently repudiated Pheidias.

Meštrović, it has been ungraciously suggested, benefited by the misfortunes of his country in obtaining a recognition such as he could never have received among us in other circumstances. Perhaps that is true; but we have benefited more. We have learned perhaps the most valuable lesson ever taught at the Victoria and Albert Museum, which was founded, be it remembered, for disseminating state-aided information. The lesson is this: contact with comely things, expensive museums, Elgin marbles, plaster casts, archæology

and connoisseurship do not produce great artists or great schools of sculpture, any more than noble sentiments or suffering nobly borne. Meštrović, it must be noted, left his native land for the citadel of the oppressor where he trained himself and met with recognition. In Vienna, for many a long year, both in architecture and sculpture the Buszard wedding-cake has been as much a cherished standard for sculpture as with ourselves. But the Viennese are more receptive in artistic matters, and accorded the young artist a welcome independent of any political sympathy with Serbia so recently acquired by ourselves. No one is going to pretend that Flanders suffered artistically from the Austrian domination of the 17th century, whatever she may have suffered and is going to suffer from the German in the 20th. Theories about art and the intellectual reconstruction of the causes producing it are invented (in the sense of discovered) after the art has occurred. We shamelessly adjust our theories, it must be feared, to the ascertained facts many years afterwards. I suggest that the nationalism of Meštrović's art has been overstated. Among his "portraits" the most familiar identity to us is Andrea Schiavone (56), a secondary painter of the Venetian school. Meštrović is in a very different rank, but he is as much European (German, French or Austrian) in his art as Schiavone was Venetian. Whistler was born in the clear atmosphere of Russia and educated in America and France; but the fogs of London were his themes. El Greco tells us nothing of Crete. So Meštrović, with all his intensity, his passion and sincere attraction to the legend of his country, is not in the least Serbian; he betrays, moreover, very little of the one influence which you would expect—namely, that of the Greek Orthodox Christian.

ROBERT ROSS.

VARIOUS PERIODICALS

ENGLISH AND AMERICAN

THE JOURNAL OF INDIAN ART AND INDUSTRY.

This periodical, which is published quarterly under the patronage of the Government of India, has hitherto been devoted to exhaustive monographs liberally supplied with excellent plates, the present numbers containing from ten to fifteen each, including each an unusually well produced colour-plate. But in No. 127 the publishers announce in an Editorial Note that, owing to the difficulty of obtaining material for illustration, shorter articles or notes will take the place of the monographs, and notes, news, and comments on articles which have already appeared in the journal will be added. Comments on monographs already published may, no doubt, be very useful for correction or addition in the light of later knowledge, but it is much to be regretted that authoritative monographs by specialists should be discontinued for any temporary shortage of illustrations. Surely the whole existing field of Indian art cannot have been exhausted in 126 numbers. It would be better to preserve continuity in the scope of the journal, and, if necessary, publish it less frequently, so long as the difficulty of obtaining illustrations continues. However, though we are led to expect fewer illustrations, there is no falling off in the three numbers which follow this announcement.

No. 127.—DR. A. K. COOMARASWAMY, in "Notes on Jaina Art", briefly explains the founding of Jainism by Mahāvira, and the main resemblances and differences between it and the contemporary religion, Buddhism. Buddhism no longer exists in India, except in Nepal, but Jainism survives in many parts. He adds summaries of the lives of Mahāvira and other Jinās; of the story of Kālakācārya (the poetical translations of which by Jacobi sometimes verge on the ridiculous); and of the Jain cosmology. The Jain MSS. constitute the chief exception to the rule that Indian MSS. are unillustrated. Indian painting was highly developed before the sacred books were habitually written; Dr. Coomaraswamy supposes the Kālakācārya Kathanakam not to go back further than the 10th cent. A striking resemblance to Persian art is shown in the female eye in Jain miniatures. The parallels with Rājput painting are yet closer, for there are many figures where it would be difficult to distinguish men from women. These details are to be found in a note on the æsthetics and relationships of Jaina painting. The *motifs* are characteristically Indian and ancient. Another strong resemblance to Rājput painting lies in the strong red background and in the representation of clouds, so much desired in India. The 15th-cent. Jain miniatures preceded Indian Mughal art. The finely coloured Plate 1 shows the elaborate

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illumination very well. The concluding note is a description of the plates.

No. 128.—DR. COOMARASWAMY contributes a preliminary note on the divisions of Nāyakas (heroes) and Nāyikās (heroines). His description of eight forms of Nāyikās forms the main subject of the present number. The *locus classicus* for the eight Nāyikās is the "Bhāratiya-Nātya-Śāstra", xxii, 197, 198. The chief poetic describer of them is Keśava Dāsa. Dr. Coomaraswamy quotes poetic passages to illustrate the sixteen plates. In the great majority of examples lover and beloved are represented as Kṛṣṇa and Rādhā, types of all lovers. —The same writer also describes the very interesting painted ceiling at Kelaniya Vihāra, Ceylon, which, though the present wooden temple is not older than the 18th cent., represents a very old foundation. Note the excellent plate. —Among the brasses from central India, collected and described by MAJOR LUARD, note Plate x, a Muhammadan 'atr-pāsh, or scent-scatterer, in the form of a peacock, two plates of Virabhadra, emanation of Shiva, and Devī and two attendants (row 7). Plate xii shows, among many fine examples, a copper tray, depicting the churning of the Khir sāgar or Ocean of Milk, and a composite figure of Shiva (surely fig. 6 in the text is an erratum for fig. 10 ?).

No. 129.—COLONEL HENDLEY discusses foreign industrial art products imported into India, such as celadon, porcelain, agalmatolite and jade. The sale of Russian (or English purporting to be Russian) tea-sets in Peshawar is an example of the demand for foreign ware. Among eastern ideas Japanese are probably the most borrowed, while European have been mainly destructive, especially in jewellery. A strong reason why porcelain was not manufactured in India was the Hindu fear of defilement. —The same writer also describes sectarian seals and other religious objects. The former were used, to distinguish each other, by teachers of the reformed Vaishnavas, of which the main divisions are, the Sri Vaishnava, the Nimbārak Vaishnava, the Madhua Vaishnava, and the Vishnu Swami (the adherents of the last are now known as the Valabhacharyas). The ten plates are excellent, especially the celadon vase.

No. 130.—COLONEL HENDLEY deals with war in Indian art, in an introduction and a description of 16 plates, beautifully reproduced. There is no trace in India of war carvings in ivory or bone by primitive man. Parenthetically it appears from the exploits of Hanuman, the monkey-headed demigod, that in ancient India "ambassador" and "spy" were regarded as synonymous. Indian art shows that there was practically no provision for the wounded in ancient India. Much of the ornament formerly used for arms has recently been applied to other objects. There are apparently no illustrations of artillery in the "Babarnama", but some of the plates reproduced in this number show siege-guns, and Akbar had a form of machine gun. Plate iv "shows the use of mines". Representations of the terrible penalties inflicted on men who hung back even to say farewell are very frequent in Indian art. The contrast between 16th-century mediæval painters and those of the classical period in Europe is shown in Plate iii, fig. 1, *The Conquest of Darius by Alexander the Great at Issus*. Plates iv to xii are from the "Akbarname" now in the V.-A. Museum. Plate vi shows the use of the matchlock. Plate vii, *The Burning of the Rajput Women*, is an Indian example of women's sufferings in wars, whether ancient or modern. Note the portraits of Alexander the Great, Tamerlane, Babar, founder of the Mogul line, his grandson Akbar, a great patron of the arts, Swaji, "honourably remembered for his strictness in protecting the women and children of his enemies", and Robert Clive (since whom warfare in the east has been rendered less amenable to art). Of considerable interest are the reproductions of old guns (Plate xvii). From the Mahabharata we find that Hindus in no way required that images should represent the sitter exactly. This number also contains a list of articles in back numbers. G. P.

ART IN AMERICA, April 1915.

The first article deals with Goya, more especially with his works in America and in the gallery of Sir William Van Horne at Montreal. —Second article by MR. BERENSON on Venetian paintings in the United States. Among the works by Bartolomeo Vivarini reproduced is Mr. Platt's *Madonna*, one of his earliest independent works extant, which may be reckoned among his masterpieces. The Pierpont Morgan *Adoration of the Magi* was entirely unknown until a few years ago, when it came to light in the Abdy sale. The workmanship is, according

to Mr. Berenson, of very high quality. It is evident from this article that America is rich in the works of Bartolomeo Vivarini, and Crivelli is also remarkably well represented by such splendid examples as the Lehman *Madonna*, the *S. George* in the Gardner collection, and the three versions of the *Pietà* at Boston, Philadelphia and New York. —MR. HUISS deals with 17th- and 18th-century samplers in America, a subject to which he long ago drew attention in an interesting volume which has passed into a second edition. Some examples of exceptional interest are reproduced, among them the sampler of Ann Gower, the first wife of Governor Endicott, which may have been produced as early as 1615, and that of Loara, daughter of the Pilgrim Father Miles Standish, who went to Boston in 1621, both samplers being earlier in date than any as yet known in England. —MR. CHATFIELD PIER concludes his article on the Blair collection, Chicago; the figure of a *Pleurant* (reproduced) vividly recalls the *Pleurants* in the Bourges Museum (tomb of the Duc de Berry), and may certainly be accepted as a work of the Dijon school of sculpture of the 15th century. —In "Turner's *Winchester Cross*" MR. W. ROBERTS deals with the painting in the Johnson collection, Philadelphia, and the small engraving done from Turner's original drawing, and published in 1800 by William Alexander.

NEW YORK, BULLETIN OF THE METROPOLITAN MUSEUM OF ART, March 1915.

MR. HERBERT HORNE writes on a celebrated picture by Botticelli, the *Last Communion of S. Jerome*, once in the Farinola collection at Florence. Through a fortunate discovery in the Florentine archives Mr. Horne has been able to throw much light upon the history of the picture. Formerly supposed to have been painted for the Capponi family, it is now proved to have been produced for Francesco del Pugliese, a member of another well-known Florentine family, who thus appears for the first time as a patron of Botticelli; Vasari erroneously spoke of Pugliese as the patron of Filippino Lippi. —Other articles deal with Korean pottery; —with a commemorative scarab of Thutmose III of c. 1471 B.C., —and with a recent accession of ecclesiastical vestments through the purchase in Munich, prior to the outbreak of the war, of the Bernheimer collection, which comprises a number of liturgical vestments, notably a 16th-century cope and a chasuble in cloth of gold.

April.—MR. HORNE in his second article on the Botticelli picture gives many important details about the Pugliese family, and incidentally communicates new information concerning Filippino's most celebrated altar-piece, the *Vision of S. Bernard*. Piero del Pugliese, the uncle of Francesco, founded in the church of Le Campora (a house belonging to the Benedictine monks of the Badia of Florence) a chapel dedicated to S. Bernard; for its altar Filippino painted his picture, which was completed about 1486, and contained the portrait of Piero. It was removed to the Badia in 1529. Vasari confuses Francesco with Piero as the founder of the chapel and the donor of the altar-piece. —In the department of classical art the accessions of 1914 include two superb examples of grave-vases produced in Attica towards the end of the geometric period, the 8th century B.C.

BOSTON, MUSEUM OF FINE ARTS BULLETIN, April 1915.

DR. REISNER, curator of the Egyptian collections, gives a most interesting account of recent excavations at Giza and Kerma, and of accessions to the museum resulting from the work of the expedition of 1913-1914. One of the most brilliant results has been the recovery of eight life-size portraits in limestone of members of the royal family of Chephren. Four only will be placed in the museum at Boston; the remaining four will be kept at Cairo.

MINNEAPOLIS, BULLETIN OF THE INSTITUTE OF ARTS, April 1915.

A portrait recently acquired, of Henry Hyde, afterwards Earl of Clarendon (1638-1709), as a boy of four or five with his dog, by Sir Peter Lely, is reproduced; it was painted soon after the artist's arrival in England. —Some further account is given of the Stiegel glass made at Manheim in Pennsylvania, which was touched upon in the March number; the recent acquisitions are all white flint glass; one of the finest is a large flip glass with engraved floral design. —A book of studies and designs by Burne-Jones has recently been purchased for the museum; two reproductions are given, including the profile portrait of the artist's daughter, Mrs. Mackail.

CLEVELAND, BULLETIN OF THE MUSEUM OF ART, February 1915.

The principal acquisition chronicled is the gift by Mrs. Parsons of Boston of a dancing *Eros* from Myrina in Asia Minor, a terra cotta figurine of about the 3rd century B.C. The necropolis

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where it was excavated was discovered in 1870. The remainder of this number commemorates Mr. Dudley Allen, one of the original trustees of the museum, who died in January last.

ITALIAN

ARCHIVIO STORICO LOMBARDO. July 1914.

The most important contribution in an exceptionally good number is DR. BISCARO's article on the results of his researches in the Borromeo archives at Milan. The documents examined cover the period from 1427 to 1478, and have yielded so rich a harvest that this article will be found to contain information of great value to all students of Milanese art of the 15th century. Baldassare d'Este, whom Dr. Biscaro, in agreement with Malaguzzi and Venturi, now considers to be identical with Baldassare da Reggio, took a workshop at Milan in 1461 for five years, and in 1465 Alessandro Buonvicini of Ardesio, the grandfather of Moretto, became his pupil there. Some interesting information is given as to Ambrogio Preda as a miniaturist and his work on the "offiziolo" of Vitaliano Borromeo in 1472, and on that of Francesco in 1474. The information concerning these two works is so precise that, as Dr. Biscaro points out, it might lead to their identification in some public or private collection. Many entries refer to the "Borromeo tomb", to the discussion of which much space is devoted. Dr. Biscaro shows that in conception and general design it was inspired by the tomb of S. Peter Martyr in S. Eustorgio, and is due to two masters of Carona, Filippo Solari and Andrea, who began the work between 1444 and 1445; circumstances, however, caused the work to be interrupted, and it was not until 1475 that Count Giovanni Borromeo commissioned Giannantonio Piatti to complete it. Though by no means one of the first of Milanese sculptors, Piatti was able to secure the services of some of the most admirable plastic artists of the day to carry out the work, such as Francesco Cazzaniga, Benedetto Briosco, and Amadeo. Much has been written by different critics on this Borromeo tomb, and the conclusions of Dr. Carotti and of Count Malaguzzi are in the main fully confirmed by Dr. Biscaro's records. —Another contribution of great interest is DR. MOTTA's "Armaioli Milanesi nel periodo Visconteo-Sforzesco", with a most valuable chronological index of documents concerning armourers of this epoch in the various Milanese archives, and additional notices of the 16th century relating to the Negrolì and the Missaglia. Much fresh light is shed on the genealogy of the latter family, and dates, hitherto accepted on the authority of Angelucci Böheim and others, are corrected. —Under "Appunti" DR. BISCARO proves that the master of Ambrogio Bevilacqua was Matteo Fedele; a deed of 1474 shows that his father apprenticed him to Fedele in October of that year for a period of three years. —Note also: "Polidoro Sforza", DR. GIULINI; —"Della compagnia della Morte e della compagnia del Carroccio alla battaglia di Legnano", DR. BERETTA; —"Rapporti fra una terra e i suoi signori (Vigevano e i duchi di Milano nel secolo XV)", DR. FOSSATI; —and "Note di archeologia lombarda", DR. UGO DE VILLARD.

December.—DR. LUZIO continues his highly important study of Isabella d'Este and the Borgia, dealing here principally with Pope Alexander in the light of the many hitherto unpublished documents of the Archivio Gonzaga. Many years ago Höfler deplored the fact that no critical history of Alexander VI existed, based upon exact research and a minute examination of details apparently insignificant, but indispensable to the historian. Such a biography is still non-existent, but Dr. Luzio's researches have contributed an immense amount of material, and it is to be hoped that he may some day see his way to undertaking the task for which no other living historian is so admirably equipped as he. —DR. FERORELLI publishes new documents on the Duchy of Bari under Sforza Maria and Lodovico il Moro. —Under "Appunti" are published two letters of July and August, 1468, from Gerardo Colli the Milanese ambassador in Venice to his master, Galeazzo Maria Sforza, relating to the marriage of Caterina Cornaro. They contain particulars as to her dowry, the day of her marriage (July 31), the date of which has hitherto been a disputed point, and a not very flattering description of her personal appearance.

March 1915.—The further instalment of DR. LUZIO's article contains much new and interesting data concerning Lucrezia Borgia and her husband, Alfonso d'Este; curious details of the intrigue between Lucrezia and her brother-in-law, Francesco Gonzaga; the secret missives which passed between the latter

and Ercole Strozzi, writing under a feigned name, are published and their meaning is cleverly unravelled. Strozzi was assassinated on June 6, 1508, immediately after the return from France of Alfonso, who was suspected of having instigated the murder; but Dr. Luzio, on the strength of a newly discovered letter of Ercole's widow, Barbara Torelli, absolves him from complicity in the crime, and shows who were in all probability the real murderers. Dr. Luzio's documents serve to set Lucrezia Borgia in her true light, and prove that the varying estimates of her character by historians who have unduly exalted or maligned her are all comparatively wide of the mark. Intellectually this Spanish adventuress, "la vuota e scialba Lucrezia", as Dr. Luzio calls her, compares unfavourably with her gifted sister-in-law, Isabella d'Este or with Elisabetta Gonzaga, Duchess of Urbino. —Two articles deal with Vigevano: DR. COLOMBO, the well-known authority, writes on "Le origini del comune di Vigevano e i suoi diplomi imperiali" —and DR. FOSSATI on "Un problema di storia vigevinese". —Under "Appunti e notizie" are the following: "Lodovico il Moro intermediario di nozze fra i Gonzaga ed i Riario", DR. GIULINI; —and "Cortesie principesche del Quattrocento", by F. F.

LA BIBLIOFILIA, Feb.-March 1915.—DR. ASHBY writes on the different editions of the "Vestigi dell' Antichità di Roma" by Stefano du Pérac, and gives numerous interesting reproductions from the codex now the property of Sir C. W. Dyson Perrins which can be dated between 1581 and 1583. —DR. D'ANCONA publishes a brief list of certain MSS, which he had omitted to mention in his standard work on Florentine miniature art, though they were seen at the Turin Exhibition of 1898. An anonymous writer contributes a "Bibliografia Vesaliana". —Note also: "Incunabili della Biblioteca Nazionale di Torino", DR. COSENTINI; (DR. SALARIS deals with the same subject at Piacenza). —"Les Romans de chevalerie italiens d'inspiration espagnole", DR. VAGANAY; —and published and unpublished sonnets of Niccolò da Correggio in the codex Zichy at Budapest by DR. ZAMBRA.

SWISS

OEFFENTLICHE KUNSTSAMMLUNG IN BASEL. LXVI Jahres-Bericht. Neue Folge x. Basel, 1914.

A well printed illustrated volume containing a full account of the Bachofen-Burckhardt collection presented in 1904 to the Basle Museum by the widow of the celebrated writer and collector, Prof. Jacob Burckhardt, who died in 1887. Since the original catalogue of the collection was published by Prof. Rudolf Burckhardt further important acquisitions have been made which necessitated a new edition. The present volume deals with some of the most important pictures, gives a history of the collection and a brief list of all the pictures originally owned by Prof. Burckhardt; those added by Frau Burckhardt follow. The Jahres-Bericht for 1913 deals with additions to the picture gallery and print room. Among works of art deposited on loan are two pictures by Conrad Witz and a portrait by Holbein thought to be a self-portrait, which is lent by Herr Schlumberger. Among the acquisitions may be noted: a drawing by the Meister von Meszkirch, the sketch for the altar-piece by this artist given to the church of Meszkirch in 1538 by Count von Zimmern, but now broken up and dispersed between Meszkirch, Donaueschingen and Munich; a contemporary copy of Holbein's lost *Death of Virginia*; and a small pen drawing by Stimmer. Many other additions by gift and purchase are mentioned. J.

GERMAN

ARCHIV FÜR KUNSTGESCHICHTE, Jahrg. II, Lief. 1, Taf. 81-100.

So long as the editors of this well conducted quarterly preserve perfect impartiality towards the numerous owners whose possessions they publish, it should prove increasingly valuable for comparative reference. Since the fifth number, the first for 1914, is the latest which we have received, the contents may be more specifically noted than hitherto [see *B. M.*, Vol. XXIII, p. 312; XXIV, 298; XXV, 313], though we hope that publication has not been suspended. —(Pls. 81 and 82) A double page, a study for a *Head of the Virgin*, signed with Dürer's cipher, dated 1522, grey chalk, 39.9 × 28.7 cm., selected by Dr. Lossnitzer as by Dürer himself, from a portfolio labelled "Dürer and his school", in the Museo Correr, Venice. —(83) *Virgin and Child*, glazed terra cotta statuette, 75 cm. high, ascribed by Geh. Rat. W. von Bode to Giovanni della Robbia; the reproduction does not in this case serve to support the ascription. —(84) *The Tribute Money*, 142 × 189 cm. (Geh. Rat. Leopold Koppel, Berlin); Dr. E.

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Plietzsch claims that this panel is the original by Rubens, and that those in the Louvre, Hermitage and Sidney Museum (late William II coll.) are all copies; at any rate, the design is a singularly weak and unattractive example of Rubens; the Koppel picture was exhibited in the exhibition organized by the Kaiser Friedrich-Museum Verein in Berlin during the summer of 1914 [B. M., Vol. xxv, p. 365]. —(85) *Virgin and Child with S. John*, poplar-panel, ascribed with evident probability by Dr. H. Posse to Francesco Ubertini (Bacchiacca); the picture shows the influence of Raphael in the Child, and of Bronzino in a group in the distance; Dr. Posse observes affinity with Dürer's *Virgin with the Pear* in the architecture of the left-hand background. —(86) *Holy Family*, by Nicolas Poussin, later period, canvas (Herr Eugen Platky, Leipzig, late Alphonse Kann coll.); a composition of many figures in a very beautiful and characteristic landscape; it shows Nicolas's incapacity for treating figure subjects; Dr. Hermann Voss notices the close resemblance between (1) the Holy Family group and the one on the flight of steps belonging to M. Lerolle, Paris, and (2) between the *putti* group and the distant landscape, and Pesne's *Virgin with the wash-hand-basin*, illustrated in Dr. Friedländer's "Nicolas Poussin", p. 120. —(87) *Crucifixion with the Virgin and S. John*, pine-panel, and (88) oak-triptych representing S. Matthias and two unidentified patron-saints with their clients, on gold backgrounds (Dr. Rudolph Soltmann, Schloss Falkenberg, Oberbayern), attributed by Herr M. Endres, the *Crucifixion* to a Swabian master *circa* 1460-70, and the triptych to a Cologne master *circa* 1450-60. —(89) *Portrait of a Mathematician with a Pupil*, lime-panel (Dr. Ulrich Thieme, Leipzig), tentatively, and probably, ascribed by Dr. A. Kurzweil to Nicolas Neufchatel (Lucidel), on the analogy of his *Portrait of Neudörfer*, dated 1561, in the Alte Pinakothek, Munich. —(90) *Portrait bust of Paul IV*, bronze gilt (Sacristy, S. Peter's), assigned by Herr Georg Sobotka to the entourage of Guglielmo della Porta, at *c.* 1560, and compared with the bust of an unidentified pope illustrated in the Prussian "Jahrbuch", Bd. xxxii, S. 253 ff.; a bust of Sixtus V, belonging to Mr. Henry Harris, is similar in material and treatment. —(91) Mr. Bernath, one of the editors, compares a *Landscape with Mythological Figures*, on

canvas, belonging to Messrs. Ehrlich, New York, to Dosso Dossi's *Sibyl* belonging to Sir Claude Phillips, and assigns the landscape to the same master, as did Dr. Osvald Sirén some little time ago. —(92) Dr. Winkler notices that a *S. Anna "selbdritt"*, panel (Geheimrat Joseph Cremer, Dortmund) is a replica of the Modena panel by the Master of *The Death of Mary*, and ascribes it to the master's own hand. —(93) *Christ Bearing the Cross*, canvas (Herr Carl Moll, Vienna), (98) *S. Cecilia*, canvas (Dr. James Simon, Berlin, a large collector, many of whose possessions were included in the Verein's exhibition last summer) and (94) *Holy Family*, panel (Czartoryski Museum, Cracow) are merely chronicled without further comment, the two first by H. [probably the first editor, Detlev Freiherr von Hadeln] as the work (93) of Jacopo Tintoretto, and (98) of G.-B. Tiepolo, and the Cracow panel (94) by Herr H. von Ochenkowski as the work of Palma Vecchio; the reproductions afford no evidence contrary to these likely ascriptions. —(95, 96) *Agony in the Garden* and *Kiss of Judas*, pine-panels (Alte Pinakothek, Munich), are identified by Dr. Braune as fragments of a *Passion* altar-piece by Wolf Hüber from the suppressed monastery of Passau near Landshut. —(97) *Portrait of le vicomte de la Rône*, canvas, 33×25 cm. (Herr Eugen Platky), considered by Dr. Hermann Voss a study by Hyacinthe Rigaud for a larger portrait as yet undiscovered by that critic. —(99) *Resurrection*, oak-panel (Herr Heinemann, the Munich art-dealer), is ascribed to a follower of the Van Eycks, by H. V. (Dr. Voss?), who compares the group of the Holy Women, incorrectly and very rarely represented as present at the act of Resurrection, with the similar group in Sir Frederick Cook's collection; the painter of the Heinemann panel does not appear to be very near the Van Eycks. —(100) *Venus, Cupid and a Satyr*, canvas (Geheimrat Joseph Cremer), formerly attributed to various other masters, is assigned with probability by Dr. Voss to Giovanni Biliverti, on account (1) of its intrinsic similarity to Biliverti's authenticated work, (2) of a monogram, G. B., with the date 1638, on the back of the canvas, and (3) of a description by Baldinucci of the subject painted by Biliverti, which seems likely to refer to the Cremer picture, though it does not exactly tally with it. M.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

AUTHORS.

Burlington Fine Arts Club. Catalogue of a collection of objects of Chinese Art, privately printed for the Burlington Fine Arts Club, 1915.

Copies may be bought by the introduction of members, 5s. An illustrated catalogue will be produced at a price not exceeding 3 guineas; subscription can be made on the introduction of members.

AUTHORS.

Catalogue of the Exhibition of choice Old English Plate from private collections in aid of the funds of the British Red Cross Society and the Order of the Hospital of S. John of Jerusalem in England held at Messrs. Garrard's, 24 Albemarle St., W., 7 to 18 June, 1915; 4 illust., 2s. 6d.

The entire proceeds of the sale of this catalogue are given to the funds of the two societies.

GRANT RICHARDS, LTD., St. Martin's St., Leicester Square, W.C. Cubists and Post-impressionism; A. J. Eddy; 23 illust. in colour, 46 in black-and-white; 20s.

G. E. C. GAD, Copenhagen.

Danske Sølvarbejder fra Renaissance til vore dage, udgivet af Jørgen Olrik; 228 illust. with makers' marks, n.p.

INDIA, SUPERINTENDENT GOVERNMENT PRINTING, Calcutta.

Catalogue of the Museum of Archaeology at Sarnāth; Daya Ram Sahni, M.A., with introduction by Dr. J. Ph. Vogel, Ph.D.; 29 pl. and a plan; Rs. 3.12 (5s. 9d.).

LEE WARNER (Medici Society), 7 Grafton St., W.

The Medici Portfolios; 1, French Sculptures of the 13th cent.; 7s. 6d.

STANLEY PAUL AND CO., 31 Essex St., Strand, W.C.

War Medals and their history; W. A. Steward, 12s. 6d.

VICTORIA AND ALBERT MUSEUM (Department of Ceramics).

Catalogue of English Porcelain, Earthenware, Enamels, etc.,

collected by Charles Schreiber, Esq., M.P., and the Lady Charlotte Elizabeth Schreiber, and presented to the museum in 1884; Vol. 1, Porcelain; by Bernard Rackham [96 plates]; 2s. 6d.

An extremely cheap volume, since a catalogue by Mr. Rackham is sure to be full, accurate and learned.

PERIODICALS.—Apollon (Petrograd), 1915, 4-5—Art in America, 111, 4—Blast, July 1915—Boston, Museum of Fine Arts Bulletin, xiii, 77—The British Review, July—Bulletin of the Alliance Française, 12, 16—Fine Arts Trade Journal (monthly)—Illustrated London News (weekly)—Kokka, 300—M.A.B., viii, 9—Minneapolis, Institute of Arts Bulletin, iv, 6—New York, Metropolitan Museum Bulletin, x, 6, and Supplement—Ord och Bild, 7^{de} häft—Pro Lithuania, No. 1—Revue urkranienne (Lausanne) No. 1—Staryé Gody, April-May.

PAMPHLETS, REPORTS, ETC.—Exhibition of the works of Ivan Meštrović, Summer 1915, V.-A. Museum; 8 plates from photographs by E. O. Hoppé; prefaces by James Bone and R. W. Seton-Watson. [Excellent photographs of the works can be obtained in the museum or from Mr. E. O. Hoppé, 7 Cromwell place, S.W.]—Institut d'Estudis Catalans; Cartell de Premis de 1915 (Palau de la Diputació, Barcelona). [The list of the prizes offered in 1915 by this vigorous society for works on the language, history, art, literature or archaeology of Catalonia, and on natural science.]—National Art Collections Fund: Eleventh Annual Report, 1914, 12 illust.—The Society for the Protection of Ancient Buildings, 38th Annual Report of the Committee, June 1915 [14 illust.].

TRADE CATALOGUES, ETC.—The Maggs Bros., 109 Strand, W.C. First Editions and Association books; Books with coloured plates; Sports and Pastimes, No. 338.



PORTRAIT OF WILLIAM BARWOOD BY GILBERT STUART OIL ON CANVAS 56 X 46 INCHES

A PORTRAIT BY GILBERT STUART BY LIONEL CUST

IN a recent number of this Magazine, Vol. 26, p. 41 (October 1914), we called attention to the work of the American portrait painter, Gilbert Stuart, and published a list of missing portraits, which Stuart's American biographer, Mr. Charles H. Hart, of Philadelphia, was anxious to trace. As one of the results of this inquiry we have been favoured with a photograph of a portrait by Gilbert Stuart, which has not been recorded either by Mr. Hart or by Mr. Strickland in his Dictionary of Irish Artists. This portrait represents William Harwood (1744-1802), a member of a Newmarket family and brother of Sir Busick Harwood, so well known in his day as professor of anatomy and medicine at Cambridge University. William Harwood was in the service of the East India Company up to 1780, when he settled in England. This portrait must therefore have been printed between 1780 and 1789, when Gilbert Stuart left London for Dublin. It is now in the possession of a great-great-grandson of William Harwood, who has kindly allowed it to be reproduced here. It is painted on canvas, measuring 50 x 40 inches. The portrait of William Harwood is so excellent an example of this particular school of portrait-painters, that we offer no apology for its publication. Gilbert Stuart, like John Singleton Copley, owed much to the training and assistance which they obtained from their compatriot, Benjamin West, P.R.A. The fame of Benjamin West has become sadly dimmed, but as a portrait-painter he takes high rank, even when pitted against more popular favourites, such as Reynolds and Raeburn. Under West's influence Stuart became one of those excellent and conscientious artists, whose skill in its very completeness sometimes obscures their own individuality. Painters of much less sterling merit have gained greater success owing to some studied mannerism or eccentricity, or the notoriety of some particular sitter, and the prestige of such occasional success has extended itself to work often wholly

unworthy of such distinction. Sheer honesty of purpose, never degenerating into shallowness or complacency, is characteristic of the work of such painters as Stuart and Copley, but whereas Copley was a good man of business and of methodical habits, Stuart was very much the reverse, and got into many difficulties in London and Dublin before he returned to America in 1793. His name therefore became almost forgotten, and his portraits have, on account of their otherwise unexplained merit, often been attributed to Reynolds, Romney or Raeburn. After his return to America Stuart obtained, owing, in his turn, to the notoriety of a particular sitter, the fame to which he should have been entitled on the strength of his complete artistic output. He painted the best-known and most popular portraits of George Washington.

In spite of the claim put forward on this account to rank Gilbert Stuart as an American artist it was in London and Dublin that the best years of his life were spent and in which he brought his artistic training to a completeness. This Anglo-American group of portrait painters, Benjamin West, John Singleton Copley, Gilbert Stuart and Mather Brown, has distinctive characteristics of its own. One is a lively appreciation of colour and the texture of stuffs, as well as a high finish of surface, suggesting the influence of the French school under J. L. David. The fine series of portraits of George III, Queen Charlotte and their children, now at Buckingham Palace, by West, is bright with colour, and so skilful is the painting that the colours remain undimmed to this day, and make portraits by Reynolds look muddy in their vicinity. The same may be said of Copley and Stuart. In the portrait of William Harwood the sitter wears a handsome dark green coat and striped brown and buff waistcoat, and the whites of the collar, cuffs and other accessories collect and diffuse light through the picture in a way suggestive of Van Dyck.

ODDS AND ENDS—I BY SIR CLAUDE PHILLIPS

NORTH ITALIAN SCULPTOR—CIRCA 1520

THE statuette of *Mucius Scaevola* (before an invisible Porsenna) here reproduced is in the little museum at Wiesbaden, where I saw it some three years ago, in a dusty room littered with Roman inscriptions and uninteresting fragments of sculpture [PLATE I]. It bears, or bore, a museum number, but no descriptive label, and I am unable to say whether it has been classified by the local authorities as a renaissance sculpture or not. It would be strange indeed if German students had not recognized it as a work of that period, and I prefer to think that they have done so, though

how—if at all—it has been catalogued I am unable to guess. I had strong hopes at first of being able to sustain my original attribution of this charming work to Agostino Busti (Il Bambaja), though it bears but a slight resemblance to the fantastic figures, both nude and draped, with which this Lombard sculptor has so over-prodigally adorned the unfinished tomb of Gaston de Foix, Duke of Nemours—the most notable work of his earlier time. That tomb, as we see it in the pen and bistre drawing preserved in the Art Library at South Kensington, is structurally weak and lacking in the elements of a true architectural conception, its failure as a whole being but imperfectly compensated by the

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profusion of statuettes and high-reliefs with which it is overlaid. In these, which must be classed as wonderful toys rather than sculpture of the higher order, the daring virtuoso, but not the serious artist, is revealed. The central feature and climax of the monument was intended to be the figure of Gaston de Foix lying armed, robed, and laurel-crowned on his wide-spread shroud, the great cross of his sword on his breast, and over it his arms gently folded. The young hero is at peace, his triumph achieved, his day happily though prematurely ended; upon his lips a smile of contentment hovers—in full confidence he awaits the Day of Judgment. Here, all of a sudden, the wonderfully accomplished though frivolous carver of marble becomes the great artist, and rises to heights which he will never again reach. The effigy of Gaston de Foix, youthful and radiant even in death, is one of the noblest and most beautiful conceptions of the Renaissance. Luckily this crowning section of the monument, now preserved in the Castello Sforzesco of Milan, is entirely separate from the rest. It is thus clearly shown how unequal the master is, even in one and the same period of his practice: for a moment on a lofty pinnacle of poetic invention, then again not more than a dexterous artificer revelling in the tricks of his craft. His development, unlike that of most famous artists of his age, is from mannerism and deliberate exaggeration to relative calm and self-restraint. There are in existence well authenticated works of Busti's later time to prove that having sown his wild oats—and these distributed over a long period—he ended in a phase of monumental dignity, but also of coldness. After 1529, he executed the sculptures for the tomb of Capitano Mercurio Bua in S. Maria la Grande at Treviso; after 1537 came the monuments of Cardinal Marino Caracciolo and Canon Giovanni Andrea Vimercati, both of them in the cathedral of Milan.¹

Let us, after this long digression, return to the Wiesbaden statuette. It will be seen from the reproduction that the athletic body, covered with a leather cuirass fringed with scales of metal, is both strongly and subtly modelled, that the heads in very low relief with which these last are adorned have the sharpness and precision of cameos. The head of the statuette is entirely classical in style, but vitalized by a virile steadfastness, by a fearlessness that is far from defiance. The figure is finely balanced in a somewhat academic fashion, dexterous use being made of the flaming brazier as a support; details are throughout rendered with the hand of a master. There is to be found in the Jacquemart-André Museum—the newest of the many which enrich Paris—the figure of a Roman warrior, of much the same dimensions (70 centimetres in height) as the

Wiesbaden statuette, slightly more ornate, however, in character, and marked by a less dramatic though a similarly expressed pathos. This M. André Michel of the Louvre, and M. Émile Bertaux, the director of the Jacquemart-André Museum, unhesitatingly assign to Agostino Busti—surmising that it may have belonged to the ensemble of the Gaston de Foix monument. In this conjecture I find it impossible to follow them, the technical style of the statuette differing in very material particulars from that of the overwrought reliefs and statuettes of the tomb. Now, in all probability, the Wiesbaden statuette and the Jacquemart-André statuette are by the same hand; and if we rob Busti of the one we must rob him of the other. An Italian critic² has recently classed the latter as belonging to the later period of this sculptor's art, grouping with it a marble *tondo* described as *A Roman General Haranguing his Legionaries*, which was formerly in the Aynard collection at Lyons, and is now in the museum of the Castello Sforzesco. There is in the Carrand collection, now incorporated in the Museo Nazionale (Bargello) of Florence, a *Mucius-Scaevola* relief, which Signor Umberto Rossi has recognized as the work of Busti; but of this I have unfortunately no definite recollection. Two points of importance should now be noted. Three reliefs in the group, at South Kensington, of sculptures intended for the tomb of Gaston de Foix are dated in Roman numerals carved deep in the marble. They are the following: *Alexander and Bucephalus* (?)—1515; *Warriors shooting at the Sun*—1518; *A Triumph*—1523. All these are in what may be described as the fantastic style of Busti—the latest in order of date being little, if at all, less pronounced than the others. Now, in 1523 he was exactly forty, an age at which a complete change of style without transition is hardly to be expected. In my opinion neither the Wiesbaden statuette nor the Jacquemart-André statuette, though both are obviously of the Cinquecento, can safely be placed much later than 1520; they still retain something of the fire and accent of the Quattrocento, and a trace, too, of its *naïveté*. Here I must leave the question for the present, with the confession that, upon the evidence, internal and external, as it at present stands, it would be imprudent to attribute positively either the Wiesbaden or the Jacquemart-André statuette to Agostino Busti.

BENVENUTO CELLINI (?)

The terra-cotta relief, *Cupid Unveiling a Sleeping Nymph*, here reproduced [PLATE II, C], has been in the Victoria and Albert Museum for fifty-six years—as we may see from the distinguishing mark that it bears. So far as I am aware, it has not during that period—not even in these later days of sustained

¹ See *Agostino Busti*, by Malaguzzi-Valeri, in the *Thierner-Becker Künstler-Lexikon*, Vol. v.

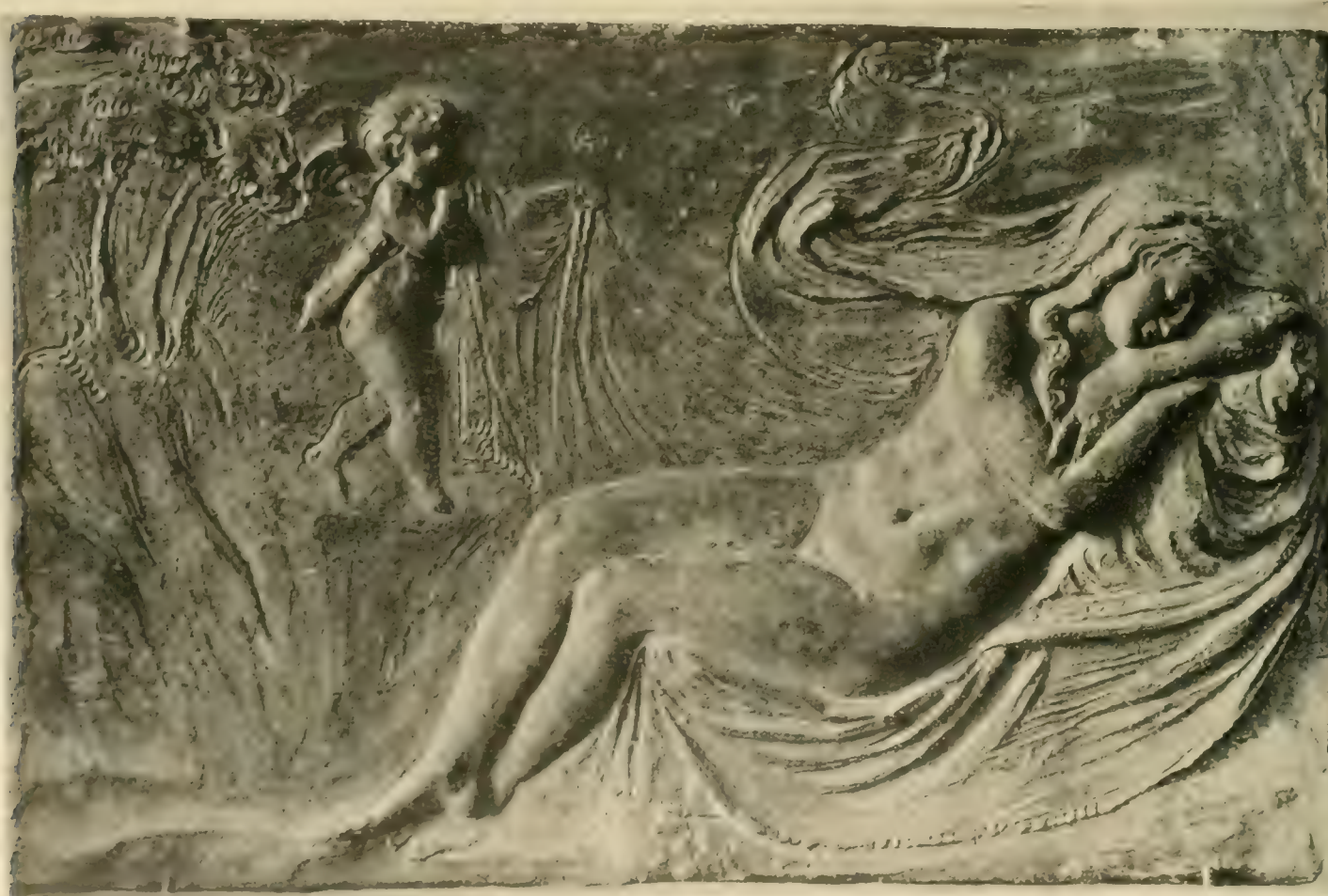
² *Pagine d'Arte* (Milano). 30 Decembre 1914.



TATI MUCIUS SCAEVOIA, MARBLE. NORTH ITALIAN. C. 1520 (THE MUSEUM, WIESBADEN)



66. "LA NYMPHE DE FONTAINEBLEAU" OF THE LOUVRE. BRONZED CAST



67. "APHRODITE AND EROS IN THE STORM" BY TIRABOSCHI

research—received any particular attention from students : perhaps because there has never been accorded to it, and is not now accorded, a prominent place. The relief is quite accurately described on the official label as “Florentine, 16th century”. I venture now—for the present tentatively only—to put it forward as the work of Benvenuto Cellini, and to bring it into some kind of relation with the great bronze relief, *La Nymphe de Fontainebleau*, now in the Louvre, and of which a particularly fine bronzed cast is in the Victoria and Albert Museum [PLATE II, B]. This relief was fashioned and cast by Cellini in 1543-44 (during his sojourn in Paris) at the command of François I, who intended it to fill the lunette above the *Porte Dorée* of his superbly adorned palace at Fontainebleau. The formidable *Nymphe* was not, however, set up in the place for which it had been destined, but was, after the death of François I in 1547, presented by Henri II to Diane de Poitiers, who decorated with it the entrance to her country seat, the Château d’Anet, where was also to be found the less monumental but much more charming *Diane* of Jean Goujon, now also in the Louvre. It would, of course, be absurd to contend that we have in this terra-cotta relief, which we may call *The Nymph Unveiled*, a preliminary sketch, a *primo pensiero* for the vast and imposing Fontainebleau divinity. This is not the case. What I wish to suggest is that there exists a definite relation as regards style and treatment between the terra-cotta and the bronze. The god of Cellini’s idolatry, worshipped by him and imitated so far as his limitations permitted, was Michelangelo. Proof of this is given in the muscular development, more than in the general conception, of the tremendous virago who does duty as the *Nymph of Fontainebleau*; and even more conclusively, in another way, in the *Nymph Unveiled*. In the latter, though there is nothing in the pose, or indeed, in any salient feature of the face or figure, that actually suggests direct imitation of Michelangelo’s *La Notte*, we are somehow made aware that the sculptor has been deeply impressed by the sublime invention of his contemporary and exemplar. In the *Nymphe de Fontainebleau*, however—more noticeably than in the *Nymph Unveiled*—yet another influence makes itself felt; and that, strange to say, is the influence of Cellini’s hated compatriot and rival, Primaticcio—the pupil and assistant, in his earlier years, of Giulio Romano at Mantua. The school of Fontainebleau, with this master of the later renaissance monumental decoration at its head, dominated French art-production and directed French taste at the time when Cellini, as the *protégé* and invited guest of Francis I, sojourned at the French court. Working at what was intended to be one of the crowning decorations of Fontainebleau, the Florentine goldsmith-sculptor, whether consciously or unconsciously, submitted to this

fascinating but dangerous influence, which was so insidiously attacking the very roots of true French art. The exaggerated proportions of the *Nymphe de Fontainebleau* generally, her limbs unduly elongated and of a truly virile muscularity—these stylistic mannerisms are the result of the influence exercised by Primaticcio. In the *Nymph Unveiled*, too, the shapely limbs are elongated, the muscles of the body are of Amazonian strength, but the mannerism is, all the same, far less apparent. The points at which the great bronze and the terra-cotta sketch appear to me to be in contact are the following : The pose of the *Nymph Unveiled*, though by no means identical with that of the Fontainebleau divinity, is very similar; the type and arrangement of the great drapery beneath and around the figure—large and comprehensive in its general lines, but small and rather trivial in its innumerable all but parallel folds—is not less so. In the background of the South Kensington relief the clumps of trees, more sketchily indicated than those in the richly furnished background of the Fontainebleau bronze, are of precisely the same type and planted in the same way. Other points which the two *Nymphs* have in common are unusually full cheeks and hair of vigorous, snake-like curl. There are resemblances, too, with other well-authenticated works by Benvenuto Cellini, and particularly with the famous *Salt-cellar of François I*.³ The two principal figures in the round—those of *Neptune* and of an *Earth Goddess* (?)—are much in the style of the *Nymphe de Fontainebleau*, and, like that work, though less markedly, betray the influence of Primaticcio. The *Earth Goddess* (?) is a figure of the same *élancé* yet powerful construction as we have noted in the *Nymph Unveiled*. To be remarked are also the full and fleshy cheeks, the firmly curling hair. Again, in the *Perseus and Andromeda* bronze plaque placed at the base of the famous *Perseus* statue that stands out so boldly beneath the Loggia de’ Lanzi—a relief that must rank as one of the most dramatic compositions of the later renaissance—the central figure is an *Andromeda* rounder in form than her elder sisters above compared, yet of much the same proportions, with the same somewhat distended cheeks, and hair of an even more intensely snake-like vitality. Of all these points of resemblance now enumerated no one is in itself sufficiently striking to secure for the terra-cotta *Nymph Unveiled* of the Victoria and Albert Museum recognition as a sketch by Benvenuto Cellini. All of them taken

³ This much over-rated work, so uncouth in design, so little harmonious in its general proportions, owes its fame mainly to the fact that it is the only well-authenticated piece of goldsmith’s work by this master, who won his fame chiefly as a goldsmith. It was begun in 1539, as a commission from Cardinal Ippolito d’Este, but was completed in France, in 1543, for François I. The decorative figures applied to the base of ebony are obviously inspired by Michelangelo, and the completely nude figure which crowns the triumphal arch on the summit is almost a copy of the *Aurora*.


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together, however, appear to me to constitute a by no means negligible body of evidence in favour of my tentative attribution.

After having achieved fame in a measure that is far beyond his deserts, Benvenuto Cellini has fallen upon evil days; all the meaner beasts with impunity kick the fallen lion. Let us bear in mind that it

is never quite safe to disregard the estimate formed of a famous master by his own time: if it is not easy for contemporaries to see one another in the right perspective, it is still less so for those who come after them to re-create the atmosphere in which an artist has been generated and his works have come into being.

THE FUTURE OF ENGRAVING BY WALTER SICKERT

E always may be what we might have been" is a wholesome and inspiring motto. If we add to it the rider "provided we do not leave it too long", it may also be a true one. We should perhaps be safest of all if we re-cast the sentiment thus: "Somebody else will probably, one of these four mornings, be what we might have been".

I propose to sketch, ever so slightly, for the benefit of the present generation of students, and, if it is not too late, for the benefit of their unteachable teachers, how, why and in what form they are to look for a serious revival in the art of copper-plate engraving. Critical confusion on this matter seems to me at present to be complete. With the culminating arrival of the rancid abomination of colour-etching, it has become the duty of anyone interested to contribute such light as they may think they are able to throw on the causes of this confusion, and on the remedies within our reach.

Two or three symptoms may be mentioned from which the prevailing critical attitude towards the art of engraving may be gauged. We are really too often having new books on Rembrandt, as if Rembrandt were in himself the whole of engraving, or as if engraving were Rembrandt, and, as our somewhat arbitrary enemy is fond of saying, *damit Punktum*. Or worse. A favourite journalistic cliché is the phrase "from Rembrandt to Whistler". To this the only conceivable reply is "Because there is a *b* in both".

I am inclined—and it has made me somewhat suspect to the Neo-Innocents, and almost anathema to the standardized *Ancien-jeunes*—to view with an indulgent eye existing institutions. In theory I would rather see existing institutions improved and permeated than merely attacked. I admit, and Mr. Clive Bell and Professor Brown are welcome to make what use they like of the admission, that my inherited respect for the existing order occasionally receives a rude shock. I was present not long ago at what was, technically, an interesting and instructive lecture on aquatint given by Sir Frank Short at the Central Institute of the London County Council. Among other plates, Goya's *Por que fue sensible* was thrown on the screen [PLATE I, A]. I awaited a thrilling tribute to one of the most ex-

quisite and pathetic works of art in the world, an engraving which (with the *Moorish Blacksmith* of Delacroix) is one of the marvels of aquatint. *Por que fue sensible* is etched entirely by aquatint without the ingercence of a line. To students who know what that means, it is no less than a miracle that the artist should have executed, freehand, on copper, without a bitten line, what is practically a facsimile of a water colour, with, perhaps, three progressive coverings of stopping-out varnish. This plate is a meeting-point of supreme passion, supreme skill and supreme luck, the sort of conjuncture that happens perhaps once in a century. To my surprise the image was dismissed with the remark that it was "rough stuff", that the lecturer had thrown it on the screen because some people admired that sort of thing, an admiration which he personally was unable to share. Here we have the publicly expressed opinion of the president of the Royal Society of Painter-Etchers and head of the official school of etching at South Kensington.

I think we must attribute much of the confusion that reigns in this country on the subject of etching to the fact that it is still the children of the founders of the loosely called revival of 1850 who have the ear of the country. And it is time to say that the English revival of 1850-60, though transplanted from Paris to London with zeal, much, far too much, eloquence, and some remarkable talent, which no one appreciates more than I do, was essentially an amateur's revival, with all the characteristic defects and vices of amateurishness.

Now there are two things in etching. There is the value of an etching as a drawing, and there is its value as revelation of a sense of the medium. Of the men responsible for the English revival, let us take Haden, Whistler, Hamerton and Samuel Palmer—two, Whistler and Palmer, were each, in their different kinds, accomplished draughtsmen. Haden was an amateur whose intense love for the medium and passionate practice of its possibilities gave his work a character that will always be interesting. It would not be quite fair to apply to Haden the test that may reasonably be applied in estimating an etcher. To ask, Have we, of Haden, any first-rate drawings? It would not be fair in Haden's case, since copper was so essentially his medium that he might reply, in defence, "My drawings were



Per que piu sensibile.

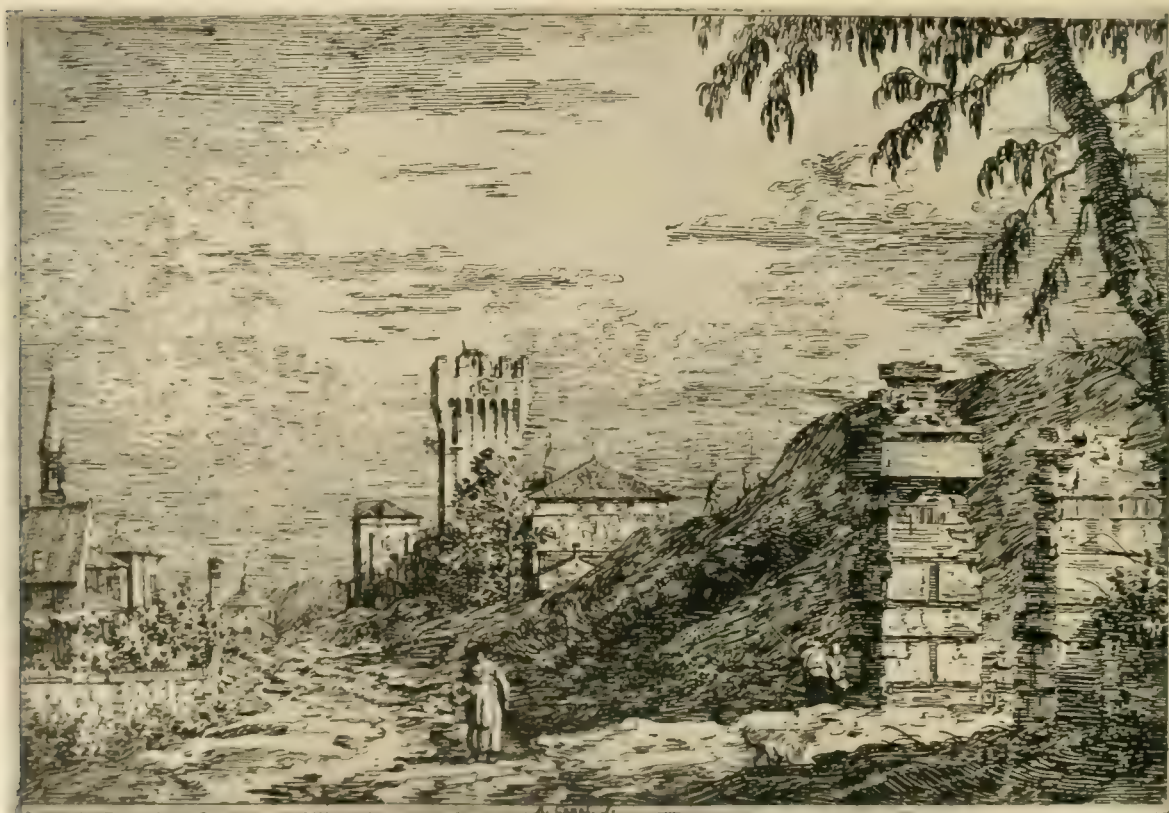
(A) AQUATINT BY GIOVANNI VERONESI, 8 X 6 IN.



(B) HORSMAN ON THE BATTLEFIELD, BY KAREL DU JARDIN, ETCHING, 10 X 7 IN.



VILLA ACROSS A RIVER, 5. x 8 1/2 IN., DI VESME 23 3



ON THE POINTED PILLARS, 5. x 8 1/2 IN., DI VESME 25

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done on copper". Nor, when we get a certain intensity, can what is not first-rate be roughly brushed aside. The first-rate are only the lucky ones who stand on the shoulders of those who are not so. And to despise all work that is not first-rate is to be, not only ungrateful, but entirely wanting in sound philosophy. Hamerton, as a draughtsman and an etcher, was simply negligible. His writings, his enthusiasm for France, kept the subject of etching warm in this country, and etchers will remember him with a certain affection. To see how amateurish, and how entirely wanting in the control of an educated critical opinion was Hamerton, we have only to recall one of his favourite plans for etching *in a bath direct from nature*. I know no more delightful example of exquisite French politeness than the grave manner in which this recipe of his is touched upon by writers of French textbooks on etching. The *entente* which is an alliance must have been foreseen.

Samuel Palmer was, in his orb, *totus, teres atque rotundus*. Our respect for him and his attitude must remain complete. His main theory was the right one, and was founded on the impregnable rock of the best tradition. A fine etching, he held, was a print in which the glitter of the white paper was never lost, even in the densest shadows. His work was rich, concentrated, indefatigable and intense. He had certain things to say, and he said them completely. As a general criticism I think the following will be found to be true. Drawings, being made of black and white, may be divided into two kinds. There are drawings in which the character is of a black pattern on a white ground, and there are drawings in which the excess of black pattern results, in effect, in a white pattern on a dark ground. Samuel Palmer's etchings tended too much to become the latter. I would suggest that there is a law of æsthetic satisfaction that may be stated thus: Where an effect is obtained by placing black lines, patches, patterns or dots on a white ground, the pleasure of the observer begins to be lessened as soon as the amount of the black, being the pattern, tends to exceed the amount of the white, being the ground. Beardsley's *Wagnerians* is an instance of this. I think I succeeded in convincing Beardsley of the truth of this law, and that he never in subsequent drawings forgot it. The above is the only criticism, in a hostile sense, that I can find to make of Samuel Palmer's etching. He must be excepted from all that I have to say about the amateurish side of the "revival" of stray-leaf etching in the fifties and sixties.

But is it not perhaps impertinent, and a piece of what Whistler loved to call "self-assumacy", to use the word "revival" at all? It smacks of the cozening literature of the dry-goods store, which our editors are prone to palm off on us by the column as a substitute for journalism. When you

come to think of it, why "revival"? Did not our Rowlandson learn his business as a draughtsman and etcher in Paris, and was it not Cruikshank who, in Gillray's old age, carried out some plates that the old man could no longer complete? Were not Girtin's soft-ground etchings done in Paris? So the tradition was unbroken. Whistler, in his boyhood, like Swinburne in his maturity, was Dickens-mad. A little of Cruikshank, a little of the exquisitely gracious and immortal "Phiz", had crept unconsciously into the ideals of Whistler, the same Whistler who had been influenced by Charles Jacque, who had been influenced by Fortuny and who lived to be influenced in the seventies by Rossetti, by Albert Moore, who survived to be re-inoculated in Venice by the later Latin of Rico and Favretto. An echo, surely, of Tom-all-Alone's and of Lady Dedlock lingers under the arches and in the alleys of Whistler's picturesque sketches on copper. I wonder how many of our modern critics of etching, our "Old Ladies of Etching-needle Street", with their "states" and their "velvety blacks", have considered the little plate of the long drawing-room at Chesney Wold in the first edition of "Bleak House". It is true that a modern fastidiousness, which I confess I share, would deprecate the binding up of the etched print in a book—

Silver-paper lined between
The frontispiece and it, for fear the press
Should soil with parts of speech the parts of dress.

Apart from this objection, I ask myself as I turn, in the mildewed pages, from Miss Jellyby to the Smallweed family, from Jo under the archway to Mr. Turveydrop, whether we moderns might not be a little more modest in our claims. Our good old grandmothers sucked their eggs very efficiently, it seems to me.

The truth is that the English revivalists held, in the nature of the case, a brief for amateurishness. They protested too much. Their teaching was really a naïve defence, conscious, or, more probably unconscious of their own amateurishness. At bay with the difficulties of their craft, they sought in a flood of words—articles, interviews and maxims—some justification for their particular weaknesses. This justification was crystallized in their reading of the none too happy term "painter-etcher". "Spontaneity" a hideous word, was worked to death. An etching was not to be considered as a drawing. It was to be something mysterious and daimonic. The "art-feeling was to trickle down to the finger-tips". A "true" etching was to be done straight from "nature" on to the plate. "Nature" came somehow to mean scenes from which the figure, nature's protagonist, had, as much as possible, been eliminated. "Landscape", Haden said, was *plus abordable*! And again, "to spend too much time over a picture is to weaken the conception that prompted it". For the amateur this is

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doubtless true. The test of mastery is the ability to canalize sustained enthusiasm. The "true" etching was above all not to be illustrative of anything save of a "mood". Tell an engineer that the Eiffel tower could be constructed by the impulse of a mood! But their pleadings are only too familiar to the generation with which I am passing. In Hamerton's writings, in Haden's writings and activities, in Whistler's notes and sayings, and in the writings of his more innocent agents, of whom I was a large part, it was sought to set up a new standard of criticism. The ritual of etching, of printing, even of signing, of mounting, of framing, of cataloguing, was asked to do duty in place of the original intention of the classic engravers that had gone before.

When etching was invented, and as long as it was practised with the mastery and patience of the old engravers, it was merely a means of multiplying a design for the benefit of many who could not afford to possess the original drawings in the cabinets of the noble collector. With this intention, carried out with craftsmanlike intensity, beauties inherent in the medium, and special to it, were discovered and developed. Whereas with the new hit-or-miss theory, modified by the "pleasant accidents of the bath" and nursed by a free abuse of monotype printing—Samuel Palmer called it "vicarious etching"—it was no longer possible to carry out with any certainty a series of ordered designs that would interest an unsophisticated public. The abuse brought in its train its own punishment. It became difficult to interest a patient public. Hence crept in, by the force of necessity, and from no individual fault, the following remedy for public lassitude towards the art. The rarity element was systematically exploited with some ingenuity. Instead of printing as large an edition as was possible without deterioration, of subjects that would interest, and were done with an interesting completeness, attention was publicly drawn to the extremely limited issue of proofs that were often not otherwise interesting. Single proofs were put up at Christie's and bought in at a fabulous price. The doctrines of Malthus were called into the printing-room, and the "Fruits of Philosophy" did something to buttress a dwindling commerce.

I may perhaps recount the occasion of a very sharp conversion that I underwent some ten years ago as to the absolute impossibility of honestly maintaining a defence of the modern against the ancient engraving. One of the most useful popular handbooks of etching, "Gravure", by Karl Robert (published by H. Laurens in Paris), fell into my hands in a colourman's shop. In this book are several reproductions of plates, and among them the famous horseman on the battlefield by Karel du Jardin [PLATE I, B]. The juxtaposition to it of a plate by Legros, certainly not the least respectable of the moderns, is as complete an illustration as

anyone can desire of the difference between the old and the new. It is wine and water. No words of mine are necessary to anyone who will be at the pains of procuring this easily obtainable book (6s.).

Let me now sum up the ideals, hitherto implied rather than set out, which I would seriously urge on the modern student. Let him remember that we always may be what we might have been. Let him keep in mind, first of all, that etching is a branch of engraving, no more and no less. That just as the best painters in oils were those who had either practised the more austere and exacting medium of tempera, or were near enough to the practice of tempera painting to retain, directly or indirectly, the traces of its salutary discipline, so the best etchers were those who were either themselves engravers or were near enough to the traditions of engraving to proceed from an engraver's conception of the art of etching. That there were bad as well as good engravers is no refutation of this truth. All engraving, as Wedmore has reminded us, is not lozenge and dot.

A certain decadence in engraving sprang largely from the same very natural error as has made most modern etching so impossibly bad. The engraver, grown above himself through excess of skill, was tempted on to differentiate between light in its breadth and the high-lights; and he was tempted on to differentiate between the values of colours in the light—two capital errors to which I would implore the close attention of all students. It is precisely these errors that have become also the stumbling-block of the modern etcher. And the modern etcher has not even the excuse of the pathetic thoroughness of the decadent engravers.

The experiences of the great masters who have played with the resources of drypoint, either by leaving the burr on during the early proofs of an engraving or an etching, or by adding pure drypoint work to etched work, or by drawing entirely in drypoint, should, it seems to me, by now have convinced us that the more austere practitioners who rejected the lure of "velvety blacks" remained on a higher plane of expression. They were in this, in accord with the teaching, not only of the French so-called Impressionists, but of such masters of broad illumination as Hals, Velazquez, Du Jardin, Ter Borch, Chardin, etc. "*Peindre avec des tons aussi rapprochés que possible*" was Camille Pissarro's summing-up of this ideal. How long will the modern etcher be satisfied with the very innocent delight of having discovered that a drypoint burr can give you the effect of a black caterpillar or of a shred of chenille laid on the proof? A "rich, velvety black" it certainly is. Rembrandt, we know, used it to heighten the effect of night-scenes depicting tragic and supreme moments in the history of the Passion, or to refresh a plate that excessive work had fatigued into tameness. But that is no reason for putting rich velvety blacks on

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a fair girl's face seen by daylight, or on the white waistcoat of an alderman. *C'est être par trop Rembrandt.*

In Sir Frederick Wedmore we have, though somewhat spoilt, an admirable critic of etching. He is, alas! cursed with the fatal possession of a heart. A piercing and delicate insight expressed with temperance and playful urbanity is somewhat robbed of its authority by lapses of the most horrible good-nature towards the moderns he either knows or is sorry for. A critic can no more afford the luxury of a heart in business hours than can a surgeon. But there is a quotation in one of Sir Frederick's books for which I shall owe him an eternal debt of gratitude. Let us lay to heart

this opinion expressed by a French etcher of accomplishment: "We modern people misuse black, we exaggerate it". This warning is enhanced in value from the fact that it occurs in an appreciation of Canaletto as an etcher, whose supreme plates, as a parting word, I would urge the student to turn over with a reverent hand by night and by day [PLATE II]. When he has learnt the severe lessons that are held in their limpid waters and their tranquil skies, in the calm brilliance of the square white towers that tell on his fair plates like a marsh-mallow lozenge or a slice of cream cheese, he will understand why Piranesi belongs to the stuffy and expensive furniture of the over-dressed. *C'est le ronflant du vide.*

TABLE DESIGNS OF THE 16TH AND 17TH CENTURIES (conclusion) BY BASIL OLIVER

FIGURE 3 reproduces a scaled drawing of a very simple little Italian table, now in the Victoria and Albert Museum (Room 44), which is inlaid with a white composition in imitation of ivory.¹⁰ Nothing could be more appropriate as a

supporting motif than the columnar legs, but the lightness of the design is somewhat remarkable for furniture of about 1560, to which period this table must be placed. Such a type was possible at that time in Italy only, the home of the renaissance, and this table in itself well exemplifies the early growth of the revival

in classical forms. Its immense superiority in refinement and scholarly design over contemporary English work is very marked, and this is also noticeable in a beautiful French walnut table designed by Du Cerceau and illustrated in Mr. Macquoid's book.¹¹ No untravelled native English craftsman could have conceived such designs at a time when Gothic feeling was still strong.

It is of course chiefly to Henry VIII and his Tudor successors that we owe the change in this country which set in and grew as the influence of

Torrigiano and his compatriots began to percolate to the provinces primarily by way of Westminster Abbey. It is therefore not inappropriate to compare FIGURES 1 & 3 as typical and almost contemporary examples of the two countries respectively. PLATE II, C and D, with the corresponding measured drawings,

FIGURES 4 and 5, a cabinet-stand [C] and a table [D], give splendid examples of French design and craftsmanship of the second half of the 16th century, furniture such as Catherine de Medici might well have used. The table is of a kind that shows to most advantage on a raised dais where the beauty of the arcading under-

neath can be seen; though it must be observed that the arcading is not a structural necessity, as is shown more clearly in the half longitudinal section in FIGURE 5. The Italian influence is pronounced, and the table may not improbably have been made by one of the many Italians in France during the Medici ascendancy at the French court or possibly by one of those induced to migrate from Italy in the reign of François I; or it may have been copied from one of Du Cerceau's designs. There are several other French tables of this arcaded or central balustrade type from the Soulages collection, in the Victoria and Albert Museum (Room 44). With the exception of one which bears the monogram of Diane de Poitiers (d. 1566), they are smaller and rather more ornate, with their outer columns set closer together at the ends, but the Italian influence is still so pronounced that one of

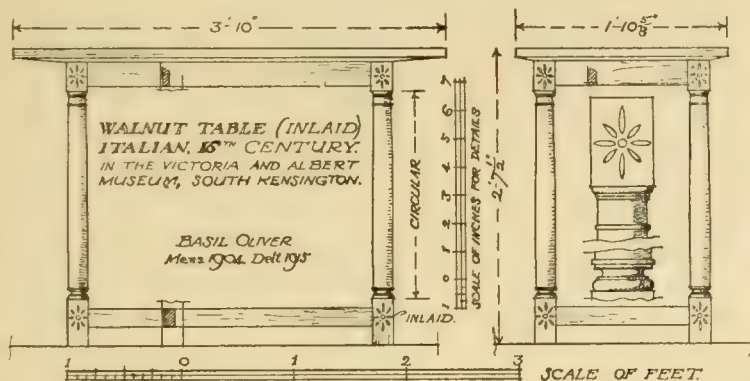


FIGURE 3

¹⁰ The composition used instead of ivory for the inlaid patterns is not very satisfactory, and its use on the columns is certainly not happy. (The design is not shown in the drawing for the sake of clearness.) There are, however, in the same room of this museum two other Italian tables, quite dissimilar in type, one of the 15th century, and the other (a library table) of about 1570. The latter has its four legs formed by figures of standing Cupids, a pair at each corner.

¹¹ *Op. cit.*, vol. cit., p. 106, fig. 89.

Table Designs of the 16th and 17th Centuries

them dating from about 1550 is described by the museum authorities as "French or Italian". Perhaps Jacques Androuet Du Cerceau was the originator of this pattern in France, for his services were devoted to the French court from the time of his return from Italy in 1557, at the age of 47, until he retired in 1584.¹² He was a gifted engraver and architect whose published designs for furniture had an immense influence in Paris, while a contemporary, Hugues Sambin, a Burgundian and a native of Dijon, who had also been to Italy, inspired a great quantity of provincial furniture design. Sambin's work, however, was less refined and more elaborate. Mr. André Saglio's illustration of a bed by Du Cerceau¹³ shows in its angle posts detail not unlike that of the arcade balusters in figure 5. It is admitted that Du Cerceau's designs were inspired by Bramante. According to his most appreciative biographer Geymüller¹⁴ as quoted by Mr. Saglio, Du Cerceau gave them antique titles to deceive his fellow countrymen in order—

to make known the principles and forms of Italian art to all who adopted professions in France connected with the fine arts or industrial art as we should say

nowadays, and to set his country free from the necessity of having recourse to foreign artists,

a delightfully naïve defence of the source of Du

Cerceau's ideas. Some of the best examples of this and later periods are preserved in the Musée Cluny, in Paris, but genuine specimens are rare outside such public collections.

The oak table [PLATE II, E] (*circ.* 3 ft. high, 3 ft. 10½ long and 2 ft. 7½ wide) used as a Communion table in the Chapel of the Charterhouse, is somewhat similar in plan, but has corner supports in addition to the row of legs running lengthways along the middle. The catalogue of the Bethnal Green Museum exhibition to which it was lent in 1898 by the Governors of the Charterhouse describes it thus:—

Table, oak; frame heavily moulded and carved with garlands between cherubs' heads and shields, bearing the arms of Thomas Sutton, the founder of the Charterhouse Hospital, and the date 1616. The upper part of the table is supported on thirteen columns with quasi-Corinthian capitals and enriched shafts, standing on a moulded H-shaped base.

It is, as Mr. Litchfield observes,¹⁵ obviously influenced by the Italian renaissance as introduced by Inigo Jones.

The Rev. Gerald S. Davies, the Master of the

¹⁵ Litchfield (Fred.) *How to Collect Old Furniture*, London, 1904, pp. 12, 13.

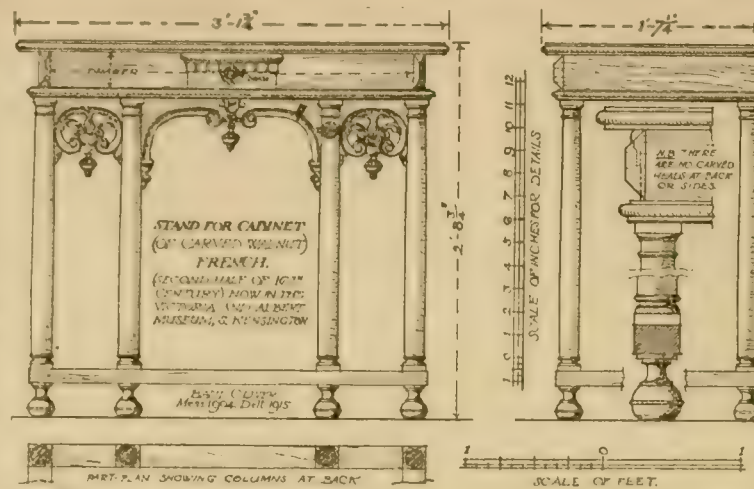


FIGURE 4 (see also PLATE II, C)

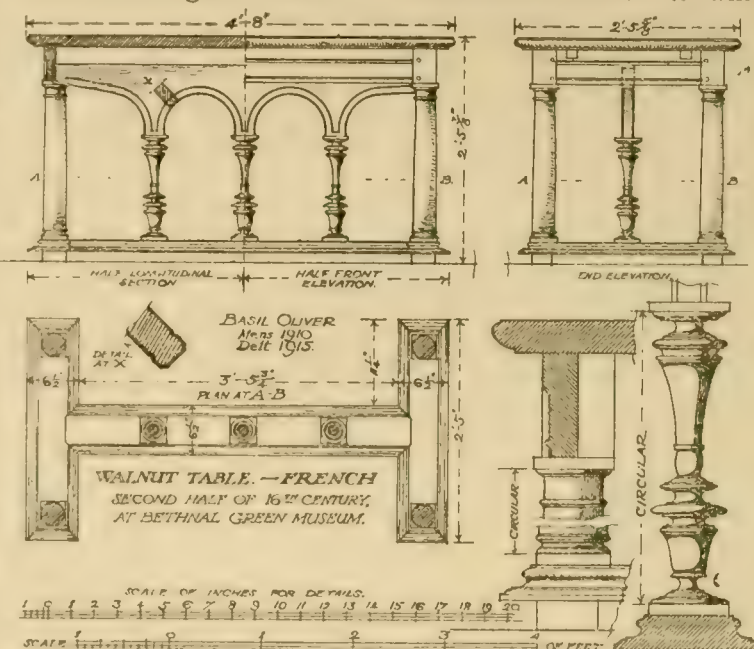


FIGURE 5 (see also PLATE II, D)

DESCRIPTION OF PLATE II, OPPOSITE

- [C] French, walnut cabinet-stand, second half of 16th cent., 2 ft. 8½ in. × 3 ft. 1½ in. × 1 ft. 7½ in. (Victoria and Albert Museum) [see also FIGURE 4].
[D] French, walnut table, 2nd half of 16th cent., 2 ft. 5½ in. × 4 ft. 8 in. × 2 ft. 5½ in. (Bethnal Green Museum) [see also FIGURE 5].

- [E] Oak table, frame heavily moulded and carved with garlands, the arms of the first owner, Sir Thomas Sutton, and the date 1616, 3 ft. × 3 ft. 10½ in. × 2 ft. 7½ in., used as a Communion table (The Charterhouse, London).

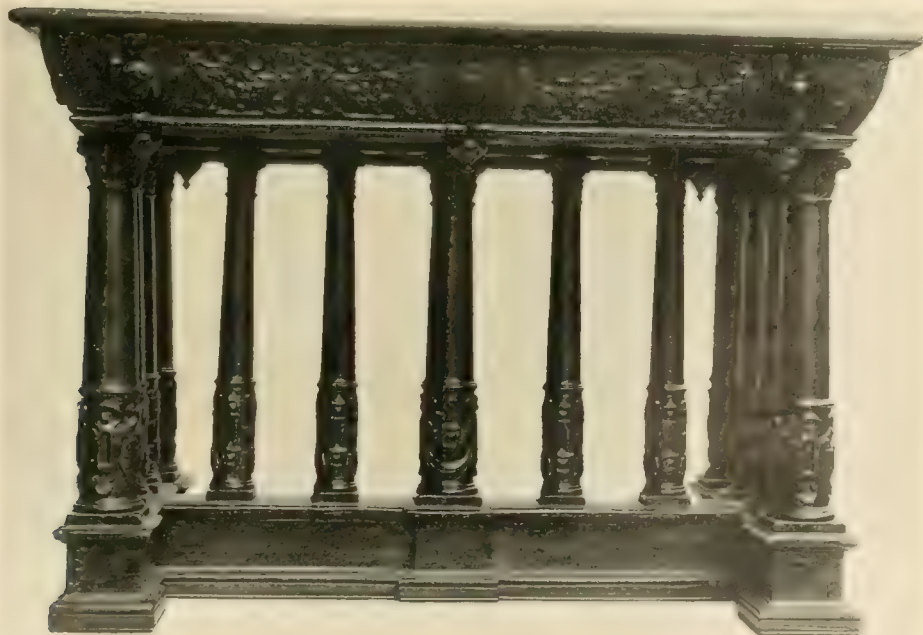
C



D



D



E

Table Designs of the 16th and 17th Centuries

Charterhouse, who I understand is shortly publishing a history of that foundation, informs me that there is a plainer table of a similar kind and of approximate date at Castle Camps—four miles from Saffron Walden, of which the Charterhouse holds the advowson. The Master writes :—

Castle Camps manor belonged to the old Elizabethan soldier, Thomas Sutton, our founder I ought to correct one possible source of mistake. Our communion table was probably put in its place by our first Governors in or soon after 1614 (when the Hospital began its work), but Sutton had died in 1611. The similarity of type

between the Castle Camps table (where Sutton owned the manor and often lived at his farm next the church) is merely suggestive, and I do not think there is any record at Camps of the date of its being placed in the church, nor yet of the person who gave it. . . .

This is all extremely interesting because of the probability of the two tables having been made by the same hand. The Castle Camps table may be more pleasing by reason of its greater simplicity. The date on the Charterhouse table—1616—is somewhat perplexing in the light of the above facts.

NOTES ON ITALIAN MEDALS—XX

BY G. F. HILL *

SOME ANONYMOUS MEDALS

THERE is so little to be said, or, to be more correct, I know so little, about the medals which are illustrated on the accompanying plates, that I feel some apology to be necessary for publishing them at all. My chief reason for doing so is that the mere description of such pieces in words is futile; it is, for instance, practically impossible, from Armand's descriptions, to visualize the few *inconnus* and *inconnues* whom he includes in his list. Hence if any progress is to be made in the classification and attribution of such pieces, still more in the identification of the persons concerned, illustrations are necessary. But the Berlin Catalogue of Italian Bronzes, where a few such portraits are included on Pl. LXXV, is at present the only attempt at illustrations of the kind.

I begin with certain pieces¹ of the middle and latter half of the 15th century. The first [PLATE I, F], which is in the Victoria and Albert Museum,² is not wholly anonymous, for at least we know the lady's baptismal name, Taddea. The inscription reads in hexameter . DIVA . HOC . IN . RVTILO . CELATA . EST . ERE . THAD' A . The lettering is peculiar, the semi-cursive D, for instance, being without parallel, I believe, on medals. The date of this piece, to judge by its style and by the costume, must be about the middle of the 15th century. It is the most important of a group of portraits more or less contemporary. Very close to it, for instance, is the pretty piece, octagonal with incurved sides, also at South Kensington [PLATE I, G].³ This shows rather more power of modelling than the portrait of Taddea, but is still primitive enough.

* For previous articles in this series see *Burlington Magazine*, Vol. XXVII, p. 65 (May 1915).

¹ For photographs and casts of the Victoria and Albert Museum specimens I have to thank Mr. Eric Maclagan. The photographs on PLATE I, A-G, are slightly reduced; I owe the measurements to Mr. Bedford. The casts of the Berlin and Vienna specimens were sent me in happier days by Dr. Regling and Ritter A. von Loehr.

² 514-1864; diam. 79.5 mm.

³ 5171-864; 62.5 × 44 mm. Another specimen, in the collection of the late M. Gustave Dreyfus, is illustrated by Rodocanachi, *La femme Italienne*, p. 220.

The Victoria and Albert Museum possesses two other members of the same group. Of one [PLATE I, D]⁴ there exist at least three specimens. Of the other⁵ [PLATE I, C], I know of but the one example. These two are very close to each other; note, for instance, the modelling of the eye with the rather heavy lower lid.

The most charming, however, of all these ladies is one, also at South Kensington, of about the same date, but by a different hand [PLATE I, A]⁶. The portrait is fresh and lively, whereas those previously described tend some to angularity, others to heaviness. On the reverse of this piece [PLATE I, B] is a delightful recumbent Cupid. Baron de Cosson has a specimen of the obverse with the field cut away.

Where these pieces were made it is difficult to say, but they are clearly North Italian. The school of medallists with which they seem to me to have most affinity is the Ferrarese; but I should not like to be asked to give detailed reasons for this opinion.

Another group of anonymous portraits, also of about the same period, say 1450-1475, represents men. In the Vienna Cabinet is the portrait of a boy with heavy *zazzera* and tall conical cap [PLATE I, J].⁷ This is close in style to the Victoria and Albert Museum portrait of a young man with supercilious expression, *zazzera*, and cap with edge turned up all round [PLATE I, E].⁸ And to the same group, if not to the same hand, belong two pieces which are illustrated in the Berlin Catalogue,⁹ also with busts of men in profile to the left. All this group, again, recalls the portraits by Ferrarese medallists of the time of Borso d'Este.

The little group of the Berlin Museum¹⁰ of rectangular plaquettes, which are inscribed on the backs of the frames in which they are enclosed with the names and dates of members of the Venetian

⁴ 516-1864; 50.5 × 38 mm. Another in the Dreyfus collection, *Les Arts, La Coll. Gustave Dreyfus*, 1908, p. 77, viii, and a third in a private collection at Florence (lead, 51 × 38 mm.).

⁵ 4480-1858; 49 × 36.5 mm.

⁶ 697-1865; 52 × 30.55 mm.

⁷ 72 × 39 mm.

⁸ 696-1865; 54 × 49 mm.

⁹ *Ital. Bronzen*, 1085 and 1086, Taf. LXXV.

¹⁰ *Ital. Bronzen*, 1079-1083.

Notes on Italian Medals

family of Amadi, has the appearance of having been made, or reproduced from pieces made, about 1481, the latest date which any of them bears. There is, however, so much that is mysterious about these pieces that I prefer not to discuss them until it is possible to see the originals or casts. I note here only two points. First, that the original of the portrait of Angelo Amadi must be the circular medal—of which there is a specimen in the Brera—which has the same portrait on the obverse and the Amadi arms in a formal wreath on the reverse.¹¹

Secondly, what Facino da Perugia really had to do with these pieces, and whether FACINI PERUGINI OPVS, which is inscribed on the back of the frame of the portrait of Amado Amadi, means that he made the plaquette, or some medal from which it is copied, are points which remain to be determined. The impression given by the whole group is that of a series of fancy family portraits. Why, otherwise, should Angelo Amadi in 1481 be wearing an early 15th-century headdress, and why should Amado and Giovanni Amadi, whose dates are given as 1366 and 1381 respectively, be in the fashion of 1450-1475 or thereabouts?

Partly for its own interest, partly for the very clear contrast which it affords to the North Italian works already described, I include here [PLATE I, H] a little medal of Florentine origin.

Obv. Bust of a youth l., with long hair; small round cap; plain dress.

Rev. A leopard, wearing a collar, seated l., with his r. forepaw grasping the stem of a laurel-tree; in the field to l. a star, to r. a crescent.

39 mm. Vienna.

This—in spite of the sulky expression of the boy—is a very pleasing example of the Florentine school of the end of the 15th century; no doubt some would attribute it to Niccolò Fiorentino without further ado. The reverse, whatever its meaning—and it suggests a heraldic origin—has the advantage, none too common in the Florentine series, of being not a mere stock design but something intimately related to the obverse.

One more anonymous medal is figured on PLATE I, L, and this we are fortunately able to

¹¹ Armand, III, 182a. Four specimens were placed by Angelo Amadi himself in the foundations of the Madonna de' Miracoli in 1481. See Boni in *Archivio Veneto*, XXXIII (1887), pp. 245, 248. I have to thank the kindness of Comm. Francesco Gneccchi for a cast of the Brera specimen. It is an ugly, roughly made medal, so coarse in execution that were it not for the documentary evidence one would put it down as a 17th-century forgery. The document quoted by Boni gives an inscription (the same as that which is found on the back of the frame of the Berlin plaquette) as occurring on the circular medal; but neither the Brera specimen nor the drawing in the document itself bears this out.

assign to a definite medallist. This is Mr. Rosenheim's little oval bronze portrait of an elderly clean-shaven man (34 × 32 mm.). It is without doubt by the medallist Mea, who signs MEA F on the reverse of the striking medal of Pietro Pomponazzo, the Mantuan philosopher. The obverse of the latter medal—hitherto Mea's only known work—is illustrated on PLATE I, K, to show the similarity of treatment in the two busts; one may observe particularly the rendering of the hair by a sort of coarse granulation. At first sight I had supposed both portraits to represent the same man, but there are certain differences, as in the shape of the back of the head, and of the nose, which weigh in the balance against certain other extraordinary resemblances, and force us to assume that at the nearest the two men are brothers.

Pietro Pomponazzo, Mantuan poet and philosopher, was born in 1462, and taught philosophy at Padua, Ferrara and Bologna. He died 18 May 1525, and Mea's medal, since it shows him to be well advanced in age, can hardly be earlier than 1520. Mr. Rosenheim's anonymous medal may accordingly be given to about the same time.

Nothing, I believe, is known of Mea except what his work allows us to conjecture. Milanese suggested that he was the Florentine painter, Giov. Mazzinghi, called Mea, who is mentioned in 1488 and 1493; but the workmanship of the two medals is in no way Florentine. The late Mr. Talbot Ready was inclined to attribute to him the medal of the Mantuan, Battista Spagnoli. There is sufficient likeness between the two medals to warrant the presumption that they were produced in the same place, if not by the same hand; and accordingly we are justified in regarding Mea as belonging to the small group of Mantuan medallists of the early 16th century.

The medals illustrated on PLATE II are all of the 16th century. In Mr. Maurice Rosenheim's collection is the oval piece [PLATE II, M]¹² with the bust of a curly-haired boy, wearing cuirass and mantle, and the reverse design of Innocence seated beneath a tree (olive?), laying a wreath over the horn of a unicorn which, seated on its haunches, places its forelegs on her lap. The boy has been identified as Garcia de' Medici, and indeed the resemblance to Bronzino's portrait in the University Galleries at Oxford representing him at about the same age is close enough to warrant the identification. Garcia, the son of Cosimo I, was born in 1547. In 1562 he happened to kill his brother Giovanni the Cardinal while hunting, and his father, believing

¹² 59 × 49 mm. Bronze. There is another specimen in the Simon Collection at Berlin (No. 373, 57.5 × 48 mm.).

DESCRIPTION OF PLATE I, OPPOSITE

[A-G] Medals in the Victoria and Albert Museum. North Italian (Ferrarese?) school.

[H] Florentine medal in the Vienna cabinet.

[J] Medal in the Vienna cabinet, North Italian (Ferrarese?) school.

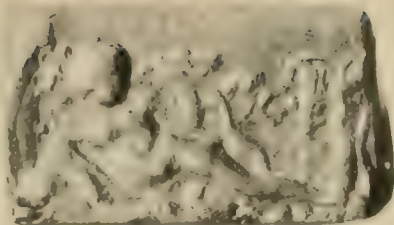
[K] Pietro Pomponazzo, by Mea. British Museum.

[L] Anonymous portrait in collection of Mr. Maurice Rosenheim. Attributed to Mea.

A



B



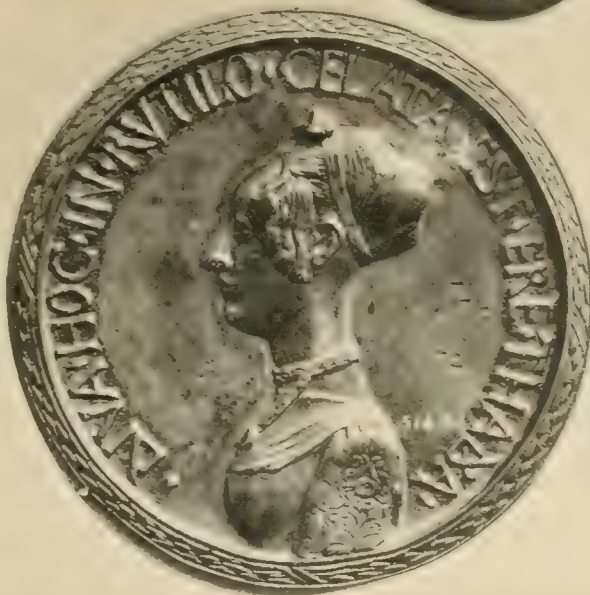
C



D



E



F

G



H

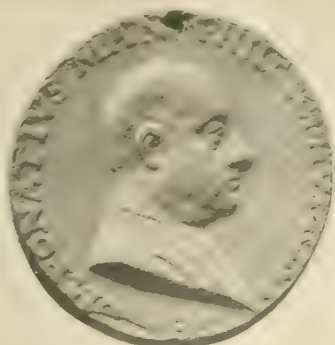


H



J

K



L



N

M

M

O

O

P

P

Q

Q

R

T

S

Notes on Italian Medals

him to be guilty of deliberate fratricide, punished him by stabbing him on the same day. The portrait is that of a boy of about thirteen or fifteen years. It may have been made about 1560; or, again, the Innocence on the reverse may be an allusion to his unhappy fate; in which case the medal is posthumous.

Among the numerous anonymous portraits of ladies of the second half of the 16th century it is possible to pick out certain groups. One of these groups belongs to the school of the highly skilled wax-modellers of the Emilia, of which Alfonso Ruspagliari of Reggio (1521-1576) was the chief.

I note the following pieces:—

Bust of a woman to l.; hair bound with a broad band; drapery confining lower back hair and forming wimple; dress of thin material, with a cloak fastened by a strap and brooch on left shoulder. No reverse.

51 mm. Bronze gilt. Mr. Maurice Rosenheim's collection [PLATE II, S].

Another in the Wallace Collection (No. 366) has a raised border. There is a reproduction of a third specimen in the Victoria and Albert Museum. This is probably similar to the portrait described by Armand, III, p. 235 *h*, as being sometimes found attached to a portrait of Ottavio Farnese. Armand has noted that it is much in the style of Alfonso Ruspagliari and the medallist (probably Signoretti) who signs "S." An oval piece at Berlin (1410), if one may judge from a photograph, also belongs to the same group; but in this the drapery is very slight, leaving the left shoulder, arm and breast quite bare, and there is no drapery on the head or wimple under the chin.

It is instructive to compare these with the following piece of the Emilian school:—

Bust of woman l.; hair elaborately dressed, with light veil depending from the back hair; necklace of large beads; dress of thin material, leaving l. shoulder bare, but held up by a cord passing over the shoulder, with pendants.

67 mm. Bronze. Mr. Maurice Rosenheim's collection [PLATE II, R].

It would appear from Armand's description that this is the same portrait as exists in a different form, signed A. R., *i.e.* by Ruspagliari.¹³

There is another oval portrait at Berlin (1399), in which the bust is all but nude, a slight drapery being supported on the shoulders by a brooch and strap arrangement; the back hair is confined in a

sort of kerchief. The effect is simpler than in the pieces above described, but it may well be by the same hand as some of them.

Apart from the treatment of the dress, with its insistence on rather fantastic detail, of which Ruspagliari is so fond, all these medals, with the exception of the last mentioned, have the common characteristic of a rather unintelligent, not to say stupid, expression. In this they differ altogether from another medal which belongs to about the same date:—

Bust of a lady l., wearing light veil falling from a coif which confines her lower back hair; dress fastened down the front, turn-down collar, puffed and slashed sleeves. She holds in her r. a book, in her l. the end of her veil.

65 mm. British Museum. Lead.

64 mm. Berlin Cabinet (Simon collection). Lead. "Ital. Bronzen", No. 1402, Taf. LXXV [PLATE II, P].

It would doubtless be easy, from almost any large collection of medals, to add to these anonymous portraits of the Emilian group. And there are a good number of others which are more or less allied to those already described. Of some of these reproductions are exhibited at South Kensington, and by Mr. MacLagan's kindness I am able to photograph casts of two of them [PLATE II, T (71 mm.) and N (84 mm.)]. In the latter we see, as in PLATE II, P, one of the hands represented loosely holding drapery; but the pretentious conception combined with the coarseness of treatment is quite foreign to the delicate style of Ruspagliari and "S." It is, on the other hand, just in the manner of the medallist who signs his medals A. A. This medallist, who derives his methods but not his qualities from the Emilian artists already mentioned, and whom Mr. Max Rosenheim first distinguished from Antonio Abondio, was perhaps one of the Aridenti, Agostino or Alessandro.¹⁴ We may place this anonymous portrait beside the medal of the sculptor Andrea Fosco of Faenza,¹⁵ which shows all the same qualities.

The remainder of PLATE II is occupied with two finely executed pieces which I find it difficult to place, and which I illustrate—as indeed all the others—in the hope of obtaining light from some better informed reader. The first is:—

Obv. Bust of a bearded man l., wearing mantle, cuirass and small ruff.

Rev. Diana, with light drapery, standing to front, resting l. elbow on a tree-stump; she wears a

¹³ Armand, I, p. 216, No. 4. Collection of the late M. Gustave Dreyfus; 70 × 53 mm. There is no trace of the signature on Mr. Rosenheim's specimen.

¹⁴ *Burlington Magazine*, Dec. 1907, pp. 141 *f*.

¹⁵ Hill, *Portrait Medals of Italian Artists*, p. 66, No. 46, Pl. xxvii.

DESCRIPTION OF PLATE II, OPPOSITE

- [M] Don Garcia de' Medici? Collection of Mr. Maurice Rosenheim.
[N] Reproduction in Victoria and Albert Museum. By A. A. (?)
[O] Collection of Mr. Maurice Rosenheim. Manner of Antonio Abondio (?).
[P] Berlin (Simon collection). North Italian school.

- [Q] Collection of Mr. Maurice Rosenheim.
[R] Collection of Mr. Maurice Rosenheim. By Alfonso Ruspagliari.
[S] Collection of Mr. Maurice Rosenheim. Emilian school.
[T] Reproduction in Victoria and Albert Museum. North Italian school.

Notes on Italian Medals

crescent on her forehead, holds bow in l., arrow in r., and looks down at a hound seated beside her. 55 mm. Bronze. Collection of Mr. Maurice Rosenheim [PLATE II, o].

On both sides are incised compass rules for the inscriptions which were to be added after this trial proof was made. The modelling is very delicate and recalls, though not too closely, the work of Antonio Abondio. Possibly the medal is known in a complete form and I shall easily be convicted of a wild suggestion.

REVIEWS

CATALOGUE OF THE NATIONAL TREASURES OF PAINTING AND SCULPTURES IN JAPAN: ICHISABURO NAKAMURA; with preface by E. HAMILTON BELL; VIII, 170 pp., 10 illust., native binding. Kyoto. London (Quaritch), 7s. 6d.

The student of the arts of the Far East owes a deep debt of gratitude to Mr. Ichisaburo Nakamura, of the Japanese Imperial Museums, for the pains and scholarship he has devoted to the production of this most important catalogue. For lack of it, or any work corresponding to it in Japanese, I had to waste much valuable time in finding out the whereabouts of the treasures of art I had come so far to see; only too often to discover, when I had ascertained that a certain painting or statue was the property of a certain temple, that it was not to be seen there at all, but had been removed for safe keeping to one of the three Imperial Museums. To compile the catalogue, Mr. Nakamura had searched through the records of various State departments extending over nearly twenty years, and themselves not easy of access even to a Japanese. As his official position would indicate, he is extremely well equipped by his knowledge of the subject to treat it with authority, and his acquaintance with the English language enables him to present his information to us in an accomplished and agreeable form. The result is a handy little volume at an extremely moderate price which will prove indispensable, not merely to every serious student of Oriental art throughout the world, but even to the average tourist who wishes to understand something of the great arts of the inscrutable East. As is well known to students of the subject, the splendid arts of Chinese painting and sculpture are only to be studied in Japan, since social and political upheavals together with convulsions of nature have almost exterminated them on the continent which gave them birth. Japan with great good taste has for many centuries, certainly since the sixth of our era, continually acquired, accumulated and stored up these masterpieces in palace and temple, until to-day she possesses a treasure of Chinese art such as exists nowhere else in the world. Add to these the triumphant achievements of her own artist sons, and it is not too much to say that nowhere except perhaps in Italy is such a banquet spread for the connoisseur as in

Finally we have :—

Obv. Bust of bearded man l., wearing cloak over doublet "with up-and-down" collar.

Rev. Bust of woman r., her head covered with a kerchief, wimple under chin; low-necked dress and light drapery over shoulders.

Oval. 48×37 mm. Bronze.

Mr. Maurice Rosenheim's collection [PLATE II, q]. Another at Berlin (1386) 47×35 mm. Extremely delicate and charming work, about 1550 or earlier.

the museums and temples of Japan. Nothing more than a superficial acquaintance with these can be acquired even in the United States, where a far greater effort has been made to gather and preserve the masterpieces of China and Japan than has been attempted as yet in Europe. This grave lapse can never now be repaired, since Japan, wealthy and proud of her past, is with eminent good sense holding on to her own artistic achievements and to those of her master and teacher, China. As soon as the stress of reconstruction was past, in the year 1897 the enlightened government of the Island Empire dedicated all the most important works of art remaining in her temples, together with many of the sacred edifices themselves, as Kokuhō—National Treasures, thereby insuring their inalienability and safe keeping for the benefit of posterity for all time to come. Additions are made to this store from time to time, and Mr. Nakamura promises to keep his valuable little record up to date as need shall arise. An idea of the judgment with which the selection of national treasures has been made may be gathered from the fact that they are divided into four classes according to their artistic merit; of the many hundreds listed in this catalogue only nineteen, eleven works of sculpture and eight of painting, are considered worthy of place in the first class. It is true that in most of the temples the work of art which constitutes the principal object of worship is for religious reasons placed *hors concours* and is not classed with the others; but this indicates no artistic rank, so that the proportion of absolutely first-class works would probably not be greatly increased by their inclusion. It gives one a very exalted respect for Japanese connoisseurship to find such masterpieces as the Five Great Deities of Toji or Nobuzane's famous Makemono of Kitano Jinsha rated in the second class. Many hundreds of the works of art so preserved have been reproduced in the pages of "Kokka" and other works, periodical and otherwise, which the Japanese produce with a skill which far excels that shown in any Western work of the kind. To these books also this catalogue will serve as an index and guide. A word of advice

to the student who with Mr. Nakamura's catalogue in his hand sets out to enjoy the refined pleasure of visiting these islands of the blest. Having first satisfied himself as to what he wishes to see and, from the catalogue, the name and locality of the temple which owns it, nothing is easier than to ascertain from the competent and polite curators of the three Imperial Museums of Tokyo, Kyoto and Nara in which of these storehouses the work of art of which he is in search is for the moment reposing. If it is in none of them he may then direct his steps to the temple itself. The museum system of Japan provides that for greater security than the temples themselves are able to ensure their treasures shall be deposited in one or other of these Imperial institutions; at the same time, since they remain the property of the temple owner, they are from time to time returned there to receive the worship of the faithful at seasons of high festival. The book is convenient in form, light as all Japanese books are, well arranged by prefectures, clearly and legibly printed and well illustrated, with admirable indexes. X.

BRONZES FROM CEYLON, chiefly in the Colombo Museum (Memoirs of the Colombo Museum, series A, No. 1); by ANANDA COOMARASWAMY; Qto. pp. 31 with 28 collotype plates. Colombo; 10s.

In this well-illustrated volume Dr. Coomaraswamy describes the important series of Buddhist and Hindu bronzes in the Colombo Museum, adding for convenience of reference a number of examples from the Neville collection now in the British Museum, and a few others from various sources. The significance of each leading type is as far as possible explained, with reference also to material, provenance and suggested date. As a catalogue, the work is not primarily concerned with æsthetic criticism, but I may agree with the author that while the *Naṭarājas* are not so fine as the better known examples from Madras, the bronzes illustrated include several examples of other types of a significance and æsthetic value nowhere surpassed. Amongst these should be specially mentioned several of the Śaiva saints, the Hanuman (at South Kensington), the Pattini (British Museum), the small *Avalokiteśvara* in Dr. Coomaraswamy's own possession, and perhaps above all, the two feet of a dancing figure, probably *Naṭarāja*; all these are illustrated in Figures 15, 19, 22, 168, 171, 172 and 113. We could wish it had been possible to suggest a more exact chronology for some of the bronzes represented. Several described as "Mediæval" (e.g. Figures 59, 61, 66, 69) might well be less than a century old. But allowance must be made for the conservatism of tradition, and the indications afforded by the place of discovery. Unfortunately, it appears that in many cases details of the original provenance have now been irrevocably lost. The director of the Colombo Museum, Dr.

Pearson, is to be congratulated on the issue of a very useful catalogue. We may look forward to the issue of other volumes dealing with the stone sculptures and inscriptions, and the later arts and crafts, which are well represented in the collections under his care. X.

THE CHEMISTRY OF PAINTS AND PAINTING; SIR ARTHUR H. CHURCH, K.C.V.O., F.R.S.; 4th ed., revised and enlarged. (Seeley, etc.) 7s. 6d.

A new edition of a standard work revised and enlarged by the author (whose death since these remarks were written is a great loss to both science and art) is an important publication, and Sir Arthur Church's book has been used and appreciated by a large body of readers in its three previous editions during 25 years. He himself enumerates in his new edition the changes that he has made. For the sake of condensation the discussion on the ill effect of light on English water-colours had been dispensed with before, because the fact had already been established. "A few paragraphs relating to rather recondite subjects have been abridged or omitted", and the results of the chemical processes in the preparation of artists' materials have been put before the artist and student of art in simpler forms. Without introducing changes which would confuse a reader familiar with the third edition, Sir Arthur has added much important matter and has simplified his former treatment and rendered it more exact. He has also incorporated and marked with paraps the substance of the paragraphs which "the distinguished"—and now ferocious—"scientist Dr. Wilhelm Ostwald" introduced into the original text, in the German translation of Sir Arthur's third edition, published in Munich in 1908. Since that date Sir Arthur has been able to consult, and add to his bibliographical notes, five new volumes, several of which, he states, are of sterling merit and contain original material of no little importance. Otherwise he expresses disappointment in the result of his search for new facts in recent dictionary articles, reports of lectures and treatises, and lest he should be charged with plagiarism, he repeats the remarks which he made in his first preface of 1890, that many facts since put forth by other writers and now restated by him had been observed and stated by him in his works previously published. His book was never intended to be read only from cover to cover; it is especially designed so that those who seek information on a particular subsection of his large subject may find it complete in the chapter *ad hoc*, without having to read further. For their convenience, therefore, facts are intentionally repeated several times. However, one of the few criticisms to which the book is open is that Sir Arthur, apart from this intention, is as a writer somewhat inclined to repeat his phrases. Beyond the great usefulness of the book as a technical manual, it is delightful and instructive reading throughout for all laymen who own or are interested in paintings. This class of readers enjoys

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particularly the chapters about the pigments employed by various painters, and about the conservation of pictures, but they regret Sir Arthur's reticence (now, alas, irremediable) in not naming the contemporary painters to whom he alludes for the probable permanence of their pigments, and it is rather depressing to discover the multitude of inveterate and almost inevitable enemies to which the mere subsistence of pictures exposes them.

G. T. L.

SVERIGES KYRKOR: Konsthistoriskt inventarium; utgivet av SIGURD CARMAN och JOHNNY ROOSVAL. (1) Gotland, B. I, h. 1; (2) Västergötland, B. I, h. 1; (3) Uppland, B. IV, h. 1. Stockholm (Norstedt o. Sönl). (1) Kr. 4; (2, 3) Kr. 5.40 each.

It is intended presumably to make a study of all the churches of Sweden in this series, of which the above are the first three parts. They are admirable in every way, and should be in all libraries of archaeology, architecture and the fine arts in general. The parts are handy in size and bulk, clearly printed and copiously illustrated, and those which have a map on the back are particularly convenient. Probably following a German model, the editors have divided the country into districts, and the buildings are studied irrespective of their chronological order. This is the best method in a work of such scope, and the relation of the styles to each other and their development can be easily traced from the individual examples. The churches are described very fully, and in the volume on Gotland, a subject on which Herr Roosval is an authority (for a review of his "Die Kirchen Gotlands" see *The Burlington Magazine*, Vol. XXIV, p. 113), only three are dealt with. Lists of bibliography and archives form an introduction to the architectural study of each church. This includes everything from the site plan to the details of the roof construction, and Herr John Österlund's excellent drawings assist the photographs to make it perfectly clear. Especially commendable are his plans showing the successive alterations to the churches, either in column for easy comparison, or by different methods of hatching on a single drawing to a larger scale. Following this, all the interior fittings and objects of interest or value are described—even modern stained glass and decorations. Moreover treasures which have been removed to museums are mentioned and illustrated with the churches from which they were taken. Though the majority of these buildings are small and, especially externally, of insignificant appearance, one is agreeably surprised by the amount of artistic interest they possess, and these books are performing a valuable service by indicating it. There is one criticism to make: sub-titles under each illustration and a *résumé* at the end of the description of each church are given in German. French would have been better, for anyone acquainted with English or German can easily understand the simple Swedish text.

A. S. G. B.

[In reference to this subject, Herr A. Lindbloom

kindly sends the present writer a very interesting and well illustrated monograph (37 pp., 16 fig. published by him in 1911 (Cederqvists Grafiska A.-B, Stockholm) on the churches of Björsäter (Oestergötland) demolished in 1800, Edshult (Småland) and Råda (Värmland), mainly concerning their mediæval wall-decorations, which are the most important examples in Sweden, where they are rare. All are, as we should expect, on panelling, and are still extant, the panelling of Björsäter being preserved in the State Historical Museum, Stockholm. Herr Lindbloom gives other comparative examples from elsewhere, such as the interesting panel of S. Botolph at Aardal. The earlier mediæval art in Scandinavia is generally traced to France through England, and in particular to the influence of Matthew Paris, who was in Norway in 1248.—M.]

GRÜNEWALD - BIBLIOGRAPHIE (1489 - Juni 1914). MELA ESCHERICH. Strassburg (Heitz, "Studien zur deutschen Kunstgeschichte" 177). M 4.

The compiler deserves our thanks for having cheerfully performed a rather ungrateful task, for though she has collected over 500 references to Mathias Grünewald and brought her list well down to the date of publication, so diligent a collector must have quickly discovered many omissions. However, she may rest assured that no one is more likely to have done so than she is herself. She did quite right after long hesitation in admitting references to Grünewald by celebrated writers who were not art-experts, such as Melancthon, Goethe, J. K. Huysmanns and Charcot, otherwise we should have missed many interesting points. For instance, Charcot and Henry Meige observe in the Isenheim *Temptation of S. Anthony*, the one a case of syphilis and the other a case of leprosy. This reminds us that Dr. S. S. Sprigge, the editor of "The Lancet",* diagnosed two much rarer diseases, acromegaly and myxoedema, among the Centaurs and Lapithæ of the *lettucci* panel now belonging to Mr. Charles Ricketts and Mr. C. H. Shannon. These pathological observations bring before us the common tendency to grotesque naturalism in two painters at first sight so diverse in feeling as Grünewald and Piero di Cosimo. The Isenheim altar-piece is naturally one of the most discussed of Grünewald's works. So far as is yet known Grünewald was first mentioned, under the name "Meinster Mathis", in 1489, and the Isenheim altar-piece was first mentioned, without ascription, in 1540. It was first ascribed to the name "Mathess Grün von Aschaffenburg", between 1657 and 67, but it was also ascribed, during the same half-century, to Dürer. Dürer or his school remained the favourite claimants for its authorship until 1894. The predella panels, *The Bearing of the Cross*, *The Annunciation* and *The Resurrection* were ascribed to Grünewald by Engelhardt in 1820. In 1844

* 19 July 1902, p. 167. We will return to this interesting subject.—Ed.]

Grünewald was admitted as part-author by B. (Bartsch or Burckhardt), and in 1846 Passavant mentioned doubtfully the possibility of the whole work being his. Waagen in 1845 and Woltmann in 1866, ascribed it to Baldung, and Goutzwiller in 1886 to Guido Guersi. The landscape was also from time to time ascribed to Altdorfer. H. A. Schmidt seems to have first definitely established Grünewald's authorship of the entire work in 1894. The Stuppach *Virgin*, first identified in 1907 as the work of Grünewald, has also been elaborately discussed, and we have here a large bibliography of recent references. The only improvement to this useful monograph would have been an enlargement of its original scope by the addition of an equally complete iconography of Grünewald's ascertained and supposed works, in which Frau Mela Escherich would only have had to re-arrange her abundant material.

K. Y.

PLAGUE AND PESTILENCE IN LITERATURE AND ART; RAYMOND CRAWFURD, M.A., M.D.Oxon, F.R.C.P., Fellow of King's College, London; illust. Oxford (Clarendon Press), 12s. 6d.

Dr. Crawford presents, as he says in his preface, a record of the literary and artistic associations of plague and pestilence: but it is surely more than a mere record. He has written a work of wide range presenting many interesting suggestions and explanations: such, for example, as the history of the origin of the association with pestilence and disease of Æsculapius, Apollo, S. Roch and S. Sebastian and of their emblems the serpent, the mouse and the arrow. A record certainly of ravages of pestilence and of their results from the earliest times until the 18th century, whether of typhus fever, which Dr. Crawford shows to have been the nature of the plague of Athens, so vividly described by Thucydides: or of that which would now be called bubonic or oriental plague, as in the protracted pandemic of the 6th century (the plague of Antioch) or the black death of the 14th century: or of countless other pestilences, each lasting often for months or years and slaying thousands daily. The author, however, invades the region of medical science, as he says, for the most part only as far as may be necessary to present a clear picture. He traces the conceptions held regarding the origin of plagues: as due to the anger of the gods, or for punishment from on high for sins of the people, or attributed to the action of poison and even the more modern idea of contagion, and as corollary the means adopted to avert them or stay their progress; the use of imitative magic, the *lectisternium*, the votive offering, the sacrifice, the scapegoat, the dance or solemn procession with emblematic picture or banner, the slaughter of Jews and others suspected of spreading the disease by poisoning the wells or by daubing objects with infected ointment (the "anointers"). He describes the mystery and miracle plays, protective dresses and customs, and shows how some of these can still be traced as survivals. The artistic associations range from

a reference to the brazen serpent in the wilderness, and the five golden mice and five golden emerods of the plague of Ashdod (the latter of which Dr. Crawford identifies as representations of plague swellings) to a description of the churches, the plague banners and other commemorative or votive paintings of the middle ages especially to be found in Italy. As regards this aspect of the subject the latter part of the book is, of course, the more interesting and the illustrations from photographs of pictures are beautifully presented: especially would one mention that of *S. Sebastian* by Sodoma, which is placed as frontispiece, and the *Madonna del Soccorso* by Sinibaldo (138). A book well worth reading and possessing: for it is the work not of a copyist or compiler but obviously of one who has, at first hand, studied and digested the records of which he makes use and has visited and seen the places and pictures which he describes in a most interesting manner, and yet with great scholarly care.

C. O.

THE GOLDSMITH AND THE YOUNG COUPLE, or the Legend of Saint Eloy and Saint Godaberta by Petrus Christus; H. CLIFFORD SMITH, F.S.A. (Temple Sheen Press.) Privately printed; 6s. Edition limited to 200 copies.

Mr. Clifford Smith's monograph on the masterpiece of Petrus Christus is an enlarged and partly rewritten version of an article which appeared in *The Burlington Magazine* for September 1914. In seventeen pages he brings a remarkable store of obscure and interesting erudition to bear upon the questions raised by the details of the picture. The traditional interpretation of the scene represented as the legend of SS. Eloy and Godaberta, which Mr. Smith was formerly prepared to receive from authority, has now definitely ceased to satisfy him. The lay dress of the smith and the absence of any ecclesiastical object in the workshop of an episcopal artist, celebrated not only for his benevolence but for having executed a splendid throne and reliquary for King Dagobert, make the old theory almost impossible to accept; moreover, the "king" bears no insignia of rank and the "virgin saint" has none of the traditional symbols of her sanctity. If in the original picture S. Eloy was permitted the halo, why was it denied to S. Godaberta? If it was a later addition, the nameless gilder who added it did poor service to art and worse to the conception of the saintly character in bestowing it upon the astute and worldly head of the tradesman. It seems, therefore, impossible to dissent from Mr. Smith's decision that the work is perhaps the first of the charming genre pictures which owed their popularity to the patronage afforded by Philip the Good of Burgundy to the goldsmiths of the time. In an exhaustive investigation of the different objects in the shop the author throws considerable light on the question of the identities of the figures. His chief discovery has been the identification of the golden jewel round the neck of the young

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man with the badge of the Dukes of Gelders. At the same time he points out that the figure cannot represent either the reigning duke or his son, who were respectively forty and eleven years of age when the picture was painted. He has also identified the coins on the counter and the chain worn by the figure reflected in the small mirror. If, as Mr. Smith believes, this chain is the collar of the Order of the Golden Fleece, it should certainly be a strong argument in favour of identifying the goldsmith with John Pentin of Bruges, who first made these collars at the foundation of the order. The other objects in the shop he has investigated and described with equal minuteness, and has never allowed his erudition to suggest fantastic theories. The monograph has been beautifully printed upon the finest paper at the private press of Mr. A. K. Sabin, and is illustrated with detailed reproductions of the picture and with small blocks in the text, of which we should like particularly to mention the charming *Interior of a Goldsmith's Shop* from the Grimani breviary. A complete bibliography of the subject closes the book.

C. S.

THE CURVES OF LIFE; being an account of spiral formations and their application to growth in nature, to science and to art, with special reference to the manuscripts of Leonardo da Vinci; THEODORE ANDREA COOK, M.A., F.S.A.; 11 pl., 415 illust.; pp. 479. London (Constable), 12s. 6d.

The designation of this interesting book is reminiscent of the ample programmes with which 18th-century writers were fond of adorning their front pages, but whereas the programmes were seldom fulfilled, Mr. Cook in a work of extremely large scope has fairly redeemed the promise of his title-page; for he discusses with assiduity, erudition and humour spirality wherever found, bringing to our attention spiral formations in the animal and vegetable kingdoms, spiral structures in anatomy, and the use of the spiral in architecture; and if the final results of his labours are not very definite—if, indeed, we are left a little in doubt of what he has set himself to prove rather than whether he has proved it—we can at any rate be grateful to him for an entertaining and suggestive work. That the writing of this book has long been in the author's mind is indicated by the story of what appears to have been the origin of his labours; for we learn that twenty years ago the late Prof. Charles Stewart, Conservator of the Hunterian Museum of the Royal College of Surgeons of England, pointed out to him that a photograph of the well-known open staircase at Blois displayed the same spiral lines as those of the inside of a rare form of a voluta shell. Mr. Cook's artistic and antiquarian instincts led him to form from this chance remark of Professor Stewart a theory that the unknown architect of the famous staircase at Blois was Leonardo da Vinci, and in order to collect evidence in support of this thesis he made an exhaustive study of Leonardo's works, of the

Windsor storehouse of manuscripts, and of other collections of the great artist's sketches, memoranda, notes and writings. We do not know whether Mr. Cook was a student of Leonardo before his investigation into the use of the spiral in art led him to study the works of that enormous savant, but Leonardo covered with his speculations and performances the knowledge of the world of his date, and Mr. Cook follows the master in the wide range of his outlook. Grouped round a central intent to portray the growth and beauty of spiral formations, to classify their utility, and to arrive at a mathematical conception of their perfect development, we have an almost bewildering collection of information upon shells, plants, human and animal morphology, art and sport; and most of the numerous pictures, in addition to being good, are explanatory of the text—a matter for congratulation, as this feature is by no means a common one in the illustrated books of to-day. And the author has dealt with his heterogeneous material in an adroit way, for personal observations and reflections are in many instances founded upon or reinforced by high authorities in different sections of knowledge; his work and theirs are happily blended, and we commend alike the accuracy of the statements and the frankness with which credit is given where expert assistance has been drawn upon. We may fairly select for notice, as very happily illustrating Mr. Cook's plan of procedure, his exposition of the existence and use of spiral formations in botany and in architecture; for not only are these two divisions of the book especially ample and detailed in treatment, but the fact that in botany spirals *occur* while in architecture they are *designed* brings the whole subject forward in something of the author's all-round manner. Among Mr. Cook's main propositions appear to be the following: that the most beautiful things in nature (for instance, a climbing convolvulus or hop) express by their form a fine adaptation to purpose; that the most beautiful things in art are designed in lines that suggest the curves of nature (for instance, the Parthenon and the open staircase at Blois), and are none the less, or all the more, finely adapted to purpose; and that as the spirals of nature are never truly mathematical, though perfectly lovely, so perfect satisfaction to the eye and mind will never be yielded by a constructed building which is mathematically faultless. Mr. Cook nowhere states these things baldly as constituting his message to the reader, but from among the many brave theorizings on life and art which adorn his pages we seem to see this triple thesis emerge, even while he supplies a good deal of evidence in controversion of its accuracy. In the sections upon spiral formations in botany we have some delightful descriptions of the various spiral growth effects in plants; the

meaning of spiral leaf arrangements and the special phenomena in spiral phyllotaxis are considered, as is also the purpose underlying the proclivities of climbing plants. Here the book lays special stress on the design in action displayed by some climbers, for example the bryony, and gives a fair representation in popular language of the elaborate studies of Charles Darwin, in association with and continued by Francis Darwin. These studies tend to show the possession by plants of the rudiments of what may be termed a memory sense. And a plant with memory and purpose may almost be said to be in a position to design its curves, though not in satisfaction of any æsthetic sense. In dealing with spiral formations in architecture, Mr. Cook says all there is to be said, with happy phrases and apposite pictures, on spiral staircases and spiral pillars, these being the two structures in which the spiral is employed in building, if we exclude the mere ornament of tessellated pavements, window traceries or metal gates. Indeed, in pillars the spiral is in a sense always an ornament and not an essential part of the design, as it would be if the material itself were twisted, or if a twisted pillar showed increased strength or made for structural economy. In the lovely Prentice's pillar in the Roslin Chapel the three spiral bands are applied as ornament to a straight fluted column. The stone, marble, or alabaster of apparently twisted columns is shaped in such a way that the material appears to be twisted, but it is not in itself twisted. The spirality of the famous columns in S. Mark's, Venice, which are believed to have been brought from the last temple at Jerusalem, is quite purposeless, save that it is designed to please the eye. Not so with the spiral staircase, for a spiral staircase has the definite quality of rising higher in proportion to its occupied space than any rectangular staircase of reasonable gradient and turning accommodation can do, and its use in the structure, as well as its great beauty, depends upon its spirality. Whether one of the most beautiful of all these structures, the open staircase at Blois, was or was not suggested to Leonardo da Vinci, or to another, by the interior curves of a shell, the reader of Mr. Cook's book must decide for himself—the arguments are given with great clearness and detail—but even if such were the origin of this particular staircase, with its flowing curves and elegant decoration, it does not follow that spiral staircases were built originally in imitation of any curves in life. They were surely the outcome of ingenuity and elaborate measurement, and where the lines have deviated from mathematical exactness within the limits of the plan, we cannot but feel that this has been generally an accident. And does exactness necessarily detract from beauty? Arguing from the emotion inspired by the Parthenon, with its faintly curved lines and deliberately irregular spacing, we are bound to answer "Yes", but we think that it is a dangerous

reply. We may, if we regard too many deviations from exactness and symmetry as being purposeful, find elaborate design where faults in the work or the influences of time have produced the suggestion of a lovely curve. As the curves of nature may follow design, so the curves of architecture may occur without design. We cordially recommend this book to our readers. It is full of good things and good pictures. It suggests lines along which research of many kinds might usefully be made. It is written with a wholehearted love for beauty, and from a real wealth of information.

S. S. S.

THE THEORY OF BEAUTY; by E. F. CARRITT. (Methuen.) 6s.

This book is a careful and patient attempt to inquire into, and to examine fully what is the cause of pleasure in art and nature; namely, what is that great quality that men call Beauty. The author first of all proceeds to expose the many misconceptions of the theory of beauty. He combats the vulgar idea that if art is to be beautiful it must be distinctively useful, comfortable, or morally good; that beauty is not universal; that beauty entirely depends upon the nature of the object; that art simply pleases, or that art simply attracts, and other theories about æsthetics commonly advanced but quite misleading. Herein lies the chief value of this book, and students of philosophy, or those who care for art, literature and æsthetic problems, will follow with interest Mr. Carritt's careful analysis of the theories of the chief authorities on æsthetics, Plato, Aristotle, Kant, Coleridge, Hegel, Schopenhauer, Ruskin, Nietzsche, Tolstoy, and more especially Croce who seems to have influenced him more than anyone else in making up his mind what beauty really is. Indeed, Mr. Carritt admits that a greater amount of truth is contained in Croce's "Estetica" than in any other philosophy of beauty that he has ever read. Though he does not agree with the Italian philosopher in every respect, he seems to come to the conclusion that "all beauty is the expression of what may be called emotion and that all such expression is beautiful". It is interesting to compare this confession with the theory that M. Paul Gautier lays down in his recent book, "The Meaning of Art", that "the beautiful is nothing but æsthetic emotion, internal or external". The book is a valuable addition to the study of æsthetics, and, if not conclusive, it is full of clear and suggestive thought.

F. G.

[ERRATA.—Foot of p. 181. The description misrepresents Mr. Hamilton Bell's opinion. The canonical arrangement of the figures on Tuan Fang's altar would be the *Lions* [A and C] on the lower ledge, with the reliquary [E] between them; the *Guardian Kings* [D and F] would then have had to stand on the upper platform. Mr. Bell further points out that "in any case the Reliquary

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would have been guarded by Lions", and that he has "no reason to suppose that there were ever more than two *Apsara* on the tree", of which

Mr. Rutherford's [B] was one. Also, for "Shan-lao" (p. 181, column *a*, l. 43) read "Shan-tao".—ED.]

NOTES

A NOTE ON ISRAHEL VAN MECKENEM.—The states of Meckenem's well-known engraving, *The Lovers* (B. 181, G. 413), after the Master of the Hausbuch, have hitherto been imperfectly described. I have recently found two undescribed states in English private ownership, and all the five states into which the three described by Geisberg have now to be subdivided are represented in English collections. I should like therefore to avail myself of a little space in this Magazine to place the new information on record.

State I.—Before the word "•bocholt". On the front of the stone seat, the wide oblong space to left of the man's right thigh is shaded only with lines slanting from left to right, these lines being close together along the top of the space, much more open and scattered below. On the continuation of the same part of the bench to right of the girl's dress there is only oblique shading from left to right, except close to the dress, where there is also vertical and oblique shading from right to left, extending over about one quarter of the rectangular space. Oxford: Ashmolean Museum. Of the other impressions mentioned by Geisberg as being first states, I am informed that those at Berlin and Vienna (both Hofbibliothek and Österreichisches Museum) are the true first state; there is another at Coburg that needs further investigation.

II.—Still before "•bocholt". Shading on the left as before. On the right, the oblong space is all worked over with vertical lines, but there are no horizontal lines. Between the man's two shoes there are only short lines slanting from left to right, about 4 mm. long. Cambridge: Fitzwilliam Museum (information from Mr. J. Charrington). London: Collection of Captain H. Howard.

III.—"•bocholt" inserted. The oblong space to left further shaded with horizontal lines, long at the top, short and disconnected over the lower portion. The oblong space to right is also shaded with horizontal lines in the same manner, long at the top, short below. The slanting lines between the man's shoes have been lengthened, in the same direction, to about 7-8 mm. To right of the wine-cooler, there are additional slanting lines from left to right above the letters "boc". Northwick Park: Collection of Captain E. G. Spencer Churchill [PLATE, A].

IV.—Retouched with slanting lines, from left to right, across the lower part of the front of the stone seat to right, below the oblong space hitherto mentioned, to the distance of 3-5 mm. from the girl's dress. Fresh lines, with a greater slant from left to right, cross those hitherto existing at

an obtuse angle, to right of the man's right shoe. At a point 3 mm. above the inner border line, these lines extend to 9 mm. from the edge of the shoe (in State III not quite 8 mm. at the same place). London: British Museum [PLATE, B].

V.—Coarsely retouched with lines slanting from left to right on the right side of the young man's breast, near the shoulder (Geisberg's State III). Oxford: Ashmolean Museum.

CAMPBELL DODGSON.

JOHANNES TORRENTIUS.—In the collection of King Charles I there were two interesting paintings of still life by Johannes Torrentius, a painter of Haarlem, whose life and works have been the subject of special study by Dr. A. Bredius. These paintings are catalogued by Van der Doort as follows:—

Done by Torrentius, given to the King by Lord Dorchester. Item.—A piece where one sitting showing his naked back, holding a purse with money in his left hand, a looking-glass standing behind him, a shut book, whereby a great spider, a dead skull and a green nieans (*sic*) scarf, two arrows flying beside his head, the invention thereof is not known. 3 f. 4—2 f. 4.

Done by Torrentius. Item.—In a black ebony frame, two Rhenish wine-glasses wherein the reflection of the steeple of Haarlem is observed: given to the King by Torrentius by the deceased Lord of Dorchester's means. 7½ inch—6 inch.

Torrentius and his troubles were the subject of correspondence between Sir Dudley Carleton, Lord Dorchester and Charles I, and in a letter from the former to the Secretary of State in December 1630 Carleton speaks of Torrentius going to England with certain pictures for sale, of which he gives a list, including the first-named picture. This list also includes a picture described as—

On a round bord donne 1614 is his fynest peece w^{ch} is a glass wth wyne in it very wele donne, between a tynne pot and an errthen pott, a sett Song under it and a bitt of a Brydle over it.

We are informed by Dr. Bredius that this painting of 1614 has lately been discovered and acquired for the Rijks Museum at Amsterdam, and that it bears on the back the mark of Charles I's collection, though it is not one of those catalogued by Van der Doort.

THE PORTRAIT OF JOHAN VAN ECHTEN BY REMBRANDT.—In a previous number (Vol. XVIII, p. 289) we published an interesting portrait by Rembrandt belonging to a private collection in England, which had been identified from heraldic evidence as the portrait of Johan van Echten, of Relael, in the province of Over Yssel. Through the kindness of Mr. D. W. van Dam we have been informed that this portrait has excited some interest in Holland. In the periodical "De



(A) 300-400 DAPL. 1. 6. PEN. PETER PAUL RUBENS. B. 151. C. 1. 15 IN.



(B) THE STATE (THE BRITISH MUSEUM)

Nederlandsche Heraut" (Jaarg II, pp. 56 . . .) a notice is given of the monuments in the church at Raalte, including those of the Van Echten family. From these notes Mr. Dam has prepared a statement in "De Navorscher" for 1915, in which he deduces an opinion that the portrait is not that of Johan van Echten, but of his brother, Evert van Echten, who was deputy of the College of the Admiralty at Amsterdam in 1644, and would be more likely to have sat to Rembrandt for his portrait during his year of office. Mr. Dam points out that the shields of arms on the Rembrandt portraits correspond to others on the monuments to the Van Echten family at Raalte, and that they have in any case been added at some later date upon the portrait by Rembrandt, which was mistaken by the person who added the heraldry for the portrait of Johan van Echten's son, who died on 21st December 1718. Mr. Dam seems to prove his assertion that the person represented is really Evert van Echten, a man of some note in his day; in this case the claim of the portrait to rank as a genuine work by Rembrandt is quite easily sustained.

"THE VIRGIN OF THE ROCKS".—In our contemporary, "Rassegna d'Arte", for May, Signor Beltrami has published a series of documentary evidence of the highest importance, in that it proves almost without doubt that the painting of *The Virgin of the Rocks* in the National Gallery is the actual work of Leonardo da Vinci himself. It was already known that the original contract between the Confraternity of the Conception at Milan and the artists, Leonardo da Vinci, Evangelista and Ambrogio Preda was made in April 1483, and comprised the painting and decoration of the whole altar-work, not merely the central painting of the Virgin and the subsidiary paintings of a smaller size. The contract, however, proved quite unsatisfactory, for the painters were not satisfied with their bargain, and Leonardo was

notoriously dilatory in completing any work which he had taken in hand. After twenty-three years, in April 1506, the painting remained unfinished, and the question of payment remained still in dispute. It is clear that the painting had never been acquired by the King of France, for Leonardo and Ambrogio Preda (Evangelista having died) appealed to Louis XII, being Duke of Milan as well as King of France, to help them in obtaining increased payment from the Confraternity. The result was that in May 1506 a committee of experts was appointed to report upon the condition and the price of the altar-piece, resulting in a renewed contract with Ambrogio Preda, during the absence of Leonardo from Milan, to complete the painting within two years for an increased payment each year. The completion of the painting and an agreement for full satisfaction for payment was signed by Leonardo himself in his own house at Milan in October 1508. From that date the painting remained in the possession of the Confraternity until 1785, when the Confraternity was suppressed, and the picture of *The Virgin of the Rocks* purchased by Gavin Hamilton.

So complete is the history now revealed of the painting in the National Gallery, that it seems to exclude the possibility of any second version having been made by Leonardo. The painter failed to complete the contract of 1483, and the painting which formed the central portion of a large altar-piece remained uncompleted and paid for until 1508, when it was finally completed and the demands of all parties satisfied. It is clear that the painting executed for the Confraternity of the Conception was never purchased by or surrendered to the King of France. The history of the Paris version, therefore, now requires as clear an elucidation as that of the National Gallery painting. It is impossible to doubt that the latter painting is the original work by Leonardo begun in 1483 and completed in 1508.

LIONEL CUST.

A MONTHLY CHRONICLE

MR. HENRY JAMES.—The portrait bust of Mr. Henry James executed in marble by Mr. F. Derwent Wood, A.R.A., and purchased by the Chantrey Bequest Trustees in 1914, has now been placed in Room xxv of the Tate Gallery. It is a little difficult to discuss the physiognomy of a living author, when interpreted by sculpture, without becoming too personal. The sculptor may be sincerely felicitated on the success of what must have been an arduous undertaking. In this case Mr. Derwent Wood did not have to satisfy exacting relatives and commonplace art critics, but the implacable admirers of an author in two continents. It would be an exaggeration to say that he has presented posterity with a great work of art, to which it may turn in plastic curiosity for visualization of a subtle psychologist, not without reason regarded as the greatest of living

writers in English, and comparison with Mr. Sargent's marvellous picture is almost inevitable. The painter, however, probably had the advantage of some intimacy with his sitter not possessed, at all events to such a degree, by the sculptor. Frankly, something has been missed in the marble. Before the portrait even a stranger would say, "There is dear Henry James"; before the bust you will say, "Is that Henry James?" The dignity, the almost Roman and imperial dignity of his model, has been rendered by Mr. Derwent Wood with conscientious scruple. He has avoided generalization and the temptation of improvisation to which modern orthodox sculpture so often succumbs. The non-artistic will be particularly grateful that he should have effaced his own personality in his presentation of another's so significant and so commanding, not

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merely for the present but for future generations. Yet it must be admitted that the humour of the mobile mouth, the humour and kindly cynicism latent but obvious beneath the gravity of the living mask, has proved too elusive for the undoubted skill of Mr. Derwent Wood or the medium in which we now see his work. Perhaps the original clay supplied these absent and characteristic factors; perhaps in bronze the spectator could supply them for himself. At all events, oil paint fulfilled its function in the circumstances more easily for Mr. Sargent than the marble for Mr. Derwent Wood. But if we forget an ungenerous contrast, unnecessary because Mr. Sargent's work is elsewhere, the distinction and success of the sculptor are easily appreciated. Moreover, surrounded in Room xxv by every conceivable folly of the Chantrey Trustees, you feel that for once they fulfilled their duties, and that if the Crown Prince did land on the embankment outside—that embankment which, according to Ben Jonson, "so did take our James"—this is the only object in the rooms he would requisition for the Imperial collections at Berlin.

How many modern portrait busts possess any qualities other than that of association or distressing recollection? Not infrequently the recollection is one of indignation at money misspent or grief misapplied. From the Academy or Salon they pass to the library, from the library to the hall, and thence to the spare bedroom. A catalogue of exceptions would hardly fill two columns of *The Burlington Magazine*. Among these Mr. Derwent Wood's *Henry James* would occupy an honourable place. And if at the east end of Room xxv you glance back at the silhouette of the bust (which is then looking away from you) you will detect in the contour of the slightly bowed head something delightfully intimate and oddly familiar. If it could turn round you know instinctively that you would experience an emotion not dissimilar from what Pater describes in a famous passage of the "Renaissance", should you have happily seen the original in being, even if he had never spoken to you, nor stopped to speak with you again. The grapes of Zeuxis or the curtain of Parrhasius are after all human measures beyond the sophistries of art criticism.

ROBERT ROSS.

REORGANIZATIONS.—As is briefly noted in the *précis* [p. 255] of the July number of the Bulletin of the Metropolitan Museum of Art, New York, the directors have recently decided to form a Department of Oriental Art, a field in which New York has hitherto allowed itself to be left far behind by Boston, and rich as the Metropolitan Museum is, it can never now hope to rival the Boston Museum, since the day has gone by when treasures such as that museum acquired at very low prices forty years ago can be snatched from the eager compe-

tition of Japanese connoisseurs. De Heer S. C. Bosch Reitz has gone to New York to assume the curatorship of the new department. He was to have reorganized the Grandidier collection in the Louvre, but the Louvre found itself at the beginning of the war obliged to dispense with extern assistance, and to depend on the work of its normal officials. The result has shown that it was well able to do so, for M. Gaston Migeon and M. Jean Marquet de Vasselot have spent the last three months in weeding out the Grandidier collection, and when the Louvre reopens the collection will be found arranged and displayed in the best possible manner.

COLLECTORS' MARKS.—De Heer Frits Lugt informs us that he is compiling a new dictionary of collectors' marks, which, we understand, is so far advanced that anyone else who may be intending to produce a similar work would do well to consult with him before proceeding further. A new collection of collectors' marks is very much wanted; Louis Fagan's handbook has long been out of print and, considering our extended knowledge since he compiled it, has become almost obsolete. De Heer Lugt tells us that he has at his disposal a large quantity of unpublished material left by the late M. A. W. Thibaudau and the late Professor von Elischer, and that, with this and very numerous notes which he has succeeded in collecting himself, he has already trebled the number of marks published by Fagan. De Heer Lugt acknowledges the assistance already given him by many collectors and friends, and appeals for more. "The material required is so widely spread, and so many private collections must still be unknown to me, that more general assistance would be very welcome, in order to bring the work to the highest degree of completeness." He therefore invites every collector to send him original impressions of his own stamp, or tracings of other collectors' marks found on prints or drawings in his collection. Any notes concerning the personality of the collectors and the characteristics of their collections will also be welcome. Marks of public collections and of dealers will be included, though the main subject of the dictionary will be the private marks. Since De Heer Lugt's dictionary will be very much more comprehensive than Fagan's "Handbook", he will have some difficulty in producing it in so convenient a form, and that was always a great recommendation to the "Handbook". As a council of perfection the marks should be reproduced by photography; at any rate, De Heer Lugt's efforts deserve support, especially since the expenses involved must be considerable, and the profits (if any) will probably be very small. De Heer Frits Lugt requests that all communications may be addressed to him direct, at 10 Van Baerlestraat, Amsterdam.

AUCTIONS IN SEPTEMBER

ILLUSTRATED CATALOGUES.—It is a pity that neither of the rather important sales here noted will be held in London. GURR, JOHNS & CO., 1 King Street, S. James's, will sell, 7 to 11 Sept., the collections of the late Mr. Robert Day, at his house, Myrtle Hill House, Cork. Mr. Day was a Fellow of the London Society of Antiquaries, well known as a discriminating collector for many years over a very wide field of objects. Ceramics, Oriental and British; glass; British furniture, Chippendale, Sheraton and Heppelwhite; plate, ecclesiastical and domestic, Irish, English and foreign; bijouterie; objets d'art; Celtic antiquities; historical relics; French and Italian carvings; coins and medals; portrait miniatures; and primitive weapons are all included. So far as can be judged from the descriptions and illustrations of the catalogue the following are some of the most interesting lots. The fullest section seems to be the collection of 76 lots of British inscribed rings (No. 500 to 576) which will be sold on 8 Sept. Among the plate to be sold on the same day are four chalices: (338) early Elizabethan, silver gilt; (334) Jacobean, engraved with a crucifix, four saints and an inscription dated 1606; (303) William III, Cork, engraved with a crucifix and the donor's name, 1678; and (340) Dublin, with a paten, made for the Calced Carmelites in 1788. Other interesting ecclesiastical objects for sale on 9 Sept. are (959) a 15th-century bronze crucifix and reliquary

"found in the grave of a bishop at Armagh"; and (896) a 9th-century bronze figure of a crucifix "found at Red Abbey, co. Longford". Irish domestic plate and historical relics of all kinds also seem to be well represented. The price of the catalogue with 9 pages of illustration is 2s. 6d.

NICHOLAS, 4 Albany Court Yard, Piccadilly, will sell, 20 Sept. and following days, a large part of Earl Cowley's effects at Draycott House, Chippenham. The sale includes a set of six panels of Aubusson tapestry from designs in the manner of Boucher, and—to judge from photographs—fine Queen Anne, Louis Seize, Chippendale and Sheraton furniture, some of it covered with Queen Anne needlework. There is also English lacquer furniture, four Henry VIII oak arm-chairs, two Jacobean refectory tables and a very elaborate pair of English bronze fire-dogs, enamelled in blue and white. These dogs were once exhibited at the Burlington Fine Arts Club, and were cited in this Magazine (Vol. XVI, p. 262) by the late Mr. Edward Dillon, who suggested that they may have been inherited by Lord Cowley through the Wellesley and Long families, and may have come originally from Nonsuch, according to a family tradition concerning another pair of dogs identical in design, which were published in colour to illustrate Mr. Dillon's remarks. The catalogue, not yet issued, will be illustrated and will cost 1s.

VARIOUS PERIODICALS

ITALIAN

BOLLETTINO D'ARTE DEL MINISTERO. 1915.

Fasc. I.—DR. FRIZZONI reviews Prof. A. Venturi's "Storia dell' Arte Italiana" (Vol. VII, part III) at considerable length, and dwells upon the stores of knowledge contained in this volume, and upon the immense value to students of the illustrations. The reviewer accepts the attribution to Mantegna of the *Death of the Virgin*, once wrongly ascribed to Andrea del Castagno, in the Capella dei Mascoli (S. Mark's), Venice, and points to its connexion with the beautiful composition in the Prado; draws attention to the characteristic *Adoration of the Shepherds* at Downton Castle, a picture new to him, and to the ivory cassone in the cathedral at Graz which is so Mantegnesque in character that the compositions may well have been executed from designs by the master. To Prof. Venturi is due the rehabilitation of Parentino and the classification of his work, the point of departure for the study of this artist having been his authenticated picture in the gallery at Modena. One of the most attractive works of the renaissance, in the opinion of Dr. Frizzoni, is the ceiling painting of a palace at Ferrara, erected by the Costabili family for Lodovico il Moro, which in general design is founded upon the Camera dei Sposi at Mantua. The authorship of these charming paintings is still an unsolved problem, but Prof. Venturi has illustrated them very fully, which will serve to make them more widely known; he designates the painter "Maestro ferrarese-mantegnresco" of the beginning of the 16th century. Many other interesting points are raised by Dr. Frizzoni, especially as regards Prof. Venturi's attribution of numerous portraits. —Note also an article on S. Maria Maggiore, Rome, by MGR. BIASOTTI. —DR. BERNARDINI reproduces two drawings in the British Museum which he would ascribe to Bramantino, though they show no connexion with this original and characteristic master. One, which is inscribed "Il Zenale", may be a Lombard drawing, but the other—S. Mark enthroned, with groups of figures on his right and left—is by a

different hand, and seems certainly Venetian of the early 16th century. Both were formerly in the Malcolm collection, where they were attributed to Zenale.

Fasc. II-IV.—This is an "earthquake number" dealing exclusively with the territory devastated on the 13th of Jan. last, with the buildings damaged and destroyed, and with the works of art injured, lost, or still in existence. On account of the illustrations alone this number would be notable, containing as it does 112 reproductions in the text and 20 in the appendix. —DR. RICCI contributes a brief introduction; —DR. BARATTA, the author of a monograph on the seismism of Italy, treats that subject in the Marsicana region particularly; —and DR. PARIBENI the ancient history of the Marsi; —then follows a very interesting article by DR. HERMANIN on the works of art now lost or damaged. The little town of Albe, with its churches of S. Pietro and S. Nicola, has been almost entirely destroyed. The works of art and treasures in these churches were buried beneath the ruins, and a few only have been recovered; among them the Stauroteca, a Byzantine 11th-century reliquary (originally of the True Cross), silver-gilt and studded with gems. The carved triptych of the 13th century with the *Madonna and Child* and paintings from the *Life of Christ*, by an Abruzzese artist, is still missing. The goldsmiths of the Abruzzi are justly celebrated; the school of Sulmona, which reached its zenith at the end of the 14th and the early part of the 15th centuries, had a far-reaching influence. Nicolà di Guardiagrele, whose masterpiece is the altar of Teramo, is one of the greatest masters of the craft, but there were numerous admirable unnamed artists, such as the author of the exquisite pastoral staff presented by Innocent VII to the cathedral of Sulmona, the processional cross and silver busts of Mary Salome and S. John in the Treasure of Veroli, and other works which have all fortunately escaped destruction. The wood sculptures in these districts are also dealt with by DR. Hermanin, and some examples are reproduced,

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notably a 12th-century panel in S. Maria Maggiore at Alatri. —DR. PAPINI writes on the buildings of the stricken region in the territory lying between Lazio and Abruzzo which suffered most of all. The island of Liri has almost disappeared, and scarcely anything remains of Sora, the ancient city of the Volsci, but the ruins of the ancient Rocca. The Marches were less affected, and Fermo, Offida, Recanati and Castignano were comparatively immune. The damage in Umbria, at first thought to be immense, happily proved less severe than was feared, and S. Maria della Consolazione at Todi, one of the most marvellous churches in Italy, has survived. Deplorable, on the other hand, is the condition of the beautiful church of S. Pietro at Alba Fucense, which is a complete ruin; only the ambone, which is probably by the same hand as the ambone of Corneto signed "Giovanni di Guittone", remains standing. The beautiful iconostasis signed "Andreas Romanus", who collaborated with Giovanni in the ambone, is broken to fragments. —The last article, by DR. MUÑOZ, treats of "Monumenti del Lazio e degli Abruzzi". —The Cronaca gives a brief summary of all the places devastated, a melancholy record of desolation.

Fasc. V.—DR. UMBERTO GNOLI publishes documents on the painters of Perugia. In spite of the numerous diligent investigators who have preceded him, he finds that many sources still remain unexplored—for instance, the Communal archives and the Archivio Capitolare of the cathedral. This paper is only a first instalment, and Dr. Gnoli's researches, which complete and amplify those of Dr. Bombe, will doubtless provide many surprises. Among the documents published in this number is one of 1463 concerning Fiorenzo di Lorenzo, from the contents of which it is clear that the painter was born about 1443. Many notices of Giannicola Manni (whose soprannome was, it appears, "Smicha"); of B. Caporali, Bonfigli, Bernardino di Lorenzo, who was probably the brother of Fiorenzo, Pintoricchio, who here figures as "Bernardino Sordo", Eusebio di San Giorgio, and others, including the names of painters hitherto unknown, such as Baldassare di Matteo di Ercolano (notices of 1505 and 1509); Battista di Gaspare (1454-1456); Eusebio di Antonio detto l'Abbate, who is not to be confounded with Eusebio di San Giorgio (notices of 1507, 11 and 13), etc. —MGR. BIASOTTI concludes his article on S. Maria Maggiore. —Note also "Teresa Monti-Pichler", by DR. RAVÀ, and "Sulla ricostruzione della Schola cantorum di S. Saba", M. E. CANNIZZARO and I. C. GAVINI. —In the Cronaca DR. CANTALAMESSA commemorates the late Prince Doria Pamphily. —A picture by Bartolomeo Montagna from the church of Orgiara is reproduced, a little known work recently restored, signed and dated 1500, representing the *Adoration of the Infant Saviour*. —The Museo Civico at Fiesole, opened in June last, is discussed.

Fasc. VI.—Two hitherto unknown works by Mino da Fiesole and one by Rossellino in the church of S. Clemente at Sociana, not far from Rignano on the Arno, are reproduced and discussed by DR. GIGLIOLI. The high reliefs by Mino (not made for this church, but only placed there in 1822) are considered to be late works; the *Madonna* of Rossellino, on the other hand, is perhaps his earliest work, and shows the influence of Desiderio da Settignano; it is earlier than the tomb of Cardinal Portogalli, which was commissioned in 1461. —The bust of a man in terracotta in the Istituto delle belle Arti at Bologna is identified as the portrait of Muzio Frangipani by the Bolognese, Alessandro Algardi, who strove to emulate Bernini in Rome. It is certainly earlier than the marble bust of Frangipani by the same sculptor in S. Marcello, Rome; the likeness between the two is striking, and fully confirms DR. GATTI's supposition. —DR. FILIPPINI publishes a document on Jacopino de' Papazzoni, a Bolognese painter of the 14th century who in 1365 was working with Andrea de' Bartoli in the Castello at Pavia, in the service of Galeazzo Visconti. He may be identical with the "Jacobus" who signed the frescoes at Mezzaratta, but this is by no means certain, as there were several other 14th-century painters named Jacopo who were then working at Bologna. —DR. PAPINI writes on the collection of sculpture in the Campo Santo at Pisa. —DR. ORBAAN discusses the probable reason why Domenico Fontana, after his brilliant career in Rome under Sixtus V, fled or exiled himself to Naples; numerous documents bearing upon the question are published in chronological order. —A picture by Van Dyck at Muledo, which has been recently restored, is reproduced. —Note also "I lampadarii dell' Ipogeo dei Volumni presso Perugia, DR. VIVIANI".

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Fasc. IV.—DR. PACCHIONI writes on a 15th-century missal in the Palazzo Ducale at Mantua, some pages of which have been stolen. Two very distinct types and tendencies are apparent in the miniatures of this codex. In the earlier of the two, Toesca had recognized the hand of the artist who decorated the Bible of Nicolò III d'Este, which was formerly considered the work of a French miniaturist, but is now recognized as by a Lombard artist, and Dr. Pacchioni suggests that he might be identical with Belbello da Pavia, who was employed by the Gonzaga as early as 1448. Ten years later Francesco Gonzaga sent to his mother, Barbara of Brandenburg, a portion of an unfinished missal from Milan, which Belbello had begun to illuminate in 1457, and would have completed at Mantua had not the duchess stated that a young artist at the Mantuan court would be competent to finish it. These dates and notices might not improbably be brought into line with the codex under discussion, but Dr. Pacchioni thinks it on the whole more prudent for the present to designate the earlier miniaturist merely as the "Master of the Estense Bible". With the probable author of the rather later miniatures, which show a close connexion with Mantegnesque tendencies, he will deal in a future article. —DR. ZORZI publishes four documents showing how the contents of Valerio Belli's studio came to be sold in 1547, six months after the artist's death, to Cristoforo Madruzzo, Cardinal bishop of Trent, whither they were transported. Valerio Bello is known in the present day principally by three works: the cross of the Vatican Library; the casket of Clement VII, now in the Cabinet of Gems in the Uffizi; and a "fornimento de altare", i.e., cross, candlesticks and *par*, in rock crystal (now dispersed). In the course of his long life, however, he produced a very large number of works, as Vasari relates, which are doubtless scattered throughout the world and await identification. —A further instalment of DR. CIPOLLA's article on S. Anastasia, Verona, dealing principally with the Capella del Crocifisso, which now contains the tomb of Ganesello di Folgaria; with this, at some time unknown, was amalgamated the very interesting group of the *Pietà* which dates from about 1425. The crucifix is a beautiful 15th-century work in carved wood; the chapel was restored by Francesco Pellegrini in 1489. —Other articles entitled "Monumenti Abruzzesi e l'arte teutonica a Caramanico", DR. PICCIRELLI; —"Le sibille nelle arti figurative italiane", ANGELINA ROSSI; —"Dall' antico Egitto ai Bassi Tempi; a proposito di un movimento artistico del secolo VI", DR. GALASSI; —and a study entitled "Mani Giunte", the motive of hands folded in prayer traced from primitive times through the works of art of the 13th to the 15th century.

MADONNA VERONA. 1914.

Oct.-Dec.—DR. CELESTINO publishes documents from the archives of various churches at Verona on members of a family of Veronese painters, the Serafini—i.e., Serafino, b. c. 1457 the earliest, and his grandsons, Marcantonio and Serafino. Numerous works are recorded, more especially by the last-named Serafino the younger, though none have as yet been identified; he died between 1595 and 1605. —DR. GEROLA, continuing his studies of churches on the left bank of the Adige, treats of S. Nazaro e Celso and its numerous works of art. —The 19th-century artists, Salesio, Pegrassa, Pietro dal Negro, and Vincenzo Cabianca, who all came under the influence of Giovanni Calari at Verona, are dealt with in a short article by SIG. GIOV. CALIARI. —Note also "Rudero del secolo VI-VII incirca, trovato a Tregnago", DR. CIPOLLA.

LA BIBLIOFILIA. XVII.

"La Bibliofilia", it may be noted, is now in its seventeenth year, and Dr. Olschki is to be warmly congratulated on the success of his venture and on the high standard which he has consistently maintained both in the subject matter and in the illustrations. Prof. Boffito has just brought out an index volume covering the period of the first 10 years, a remarkable compilation showing the scope and scholarly achievements of this admirable periodical.

Disp. I.—Antonio Cornazano's "Libro dell' arte del danzare", which was not unknown, having been dealt with at different times by Poggiali and Zannoni, is now published in full for the first time by DR. MAZZI, with reproductions of the musical notation of different dances. —The EDITOR continues his "Livres inconnus des bibliographes".

Disp. 2-3.—The chief attraction of this double number is the

15 good Italian reproductions of drawings in the Uffizi from among those included in the first 10 portfolios published by the Italian Government. They are accompanied by a translation of a review of the portfolios published by PROF. W. BOMBE in "Der Cicerone". —There is also a reproduction of one of the pages of the "Zibaldone Boccaccesco" MS., the whole of which has recently been reproduced by the Olschki firm with the authority of the Italian Government, and PROF. GUIDO BIAGI's preface to the reproductions is reprinted. The reproductions are limited to 50 sets, at 100 l. each. —Among articles especially appealing to bibliophiles are continuations or conclusions of several catalogues difficult of access, of which the first parts have already appeared in the "Bibliofilia". —SIG. LUIGI ZAMBRA's *précis* of Hungarian bibliographical periodicals is particularly useful to most bibliophiles, who do not read Hungarian nor intend to learn it; the most valuable to foreigners seem to be "Magyar Könyvezemle" and "Könyvtári Syemle". —The well chosen Notes on a wide variety of subjects are interesting to those also who do not specialize on books.

AMERICAN

NEW YORK, BULLETIN OF THE METROPOLITAN MUSEUM OF ART. May 1915.

MR. HORNE concludes his article on Botticelli's *Last Communion* of S. Jerome with a very full account of Francesco del Pugliese and his ardent partisanship of Savonarola. Vasari, confusing Piero with Francesco, states that Fra Bartolomeo painted in the house of the latter a S. George; this painting is known from another source to have been in the house of Francesco Pugliese, and was probably destroyed in the 18th cent. Vasari made the same mistake of confusing Piero with Francesco when speaking of Bartolomeo's small panels now in the Uffizi, the shutters of a tabernacle enclosing a *Madonna* (now lost) by Donatello. The pedigree of Fra Bartolomeo's panels, which are among his earliest works painted before 1499, is very fully traced. Details are given of works executed for Francesco by Piero di Cosimo. Both Piero and Francesco were collectors of the finest works of art, which passed on their death to their cousin Niccolò. After his death the collections were dispersed, and Botticelli's picture was lost sight of until the beginning of the last century, when it appeared in the collection of Gino Capponi. Concerning other important works in this great collection Mr. Horne promises information on a future occasion. —Pictures of the Dutch and British schools in the Jesup collection are discussed; reproductions are given of landscapes by Salomon Ruysdael, Stark, Richard Wilson, and Constable, of Romney's portrait of himself, and of a portrait of Gainsborough's daughter, which is probably the preliminary study for the head of the same child in the well-known picture in the Victoria and Albert Museum. —An account is given of Mrs. Palmer Draper's bequest, a miscellaneous collection of considerable interest. —The accessions to the dept. of Classical Art include 10 Athenian vases, among them a kylix bearing the signature of the potter Nikosthenes, some 80 of whose works are already known. One of the finest specimens acquired by the museum is a vase of the red-figured style of c. 500 B.C. Another interesting example is one of the Panathenaic amphoræ which it is now known were prizes to the victors in the Panathenaic games; the one in the museum can be dated about 525–515 B.C. It is believed to have come from Etruria.

June. No. 6.—The gift to the Egyptian dept. of the museum by Mrs. Frederick Thompson comprises among many interesting items one object of great value, a heart scarab in green porphyry, which is proved by the inscription to have belonged to Ptolemy Amenardis, ruler of Thebes during the 25th Dynasty, and sister of the first Ethiopian king of Egypt. Unlike other products of the Ethiopian period, this scarab is, as the writer of the note, C. L. R., observes, "executed according to the best traditions of Egyptian art". The same writer also discusses three sets of Egyptian gold pendants presented to the museum in 1914 by Mr. E. S. Harkness, two with flies and rams' heads, and one with Sekhmet heads. The motive of the fly is discussed at some length. In this necklace, as in the case of another in the museum found at Lisht, these flies were doubtless merely personal adornments, and had no further significance as amulets; but it is known, from two inscriptions concerning warriors of the early 18th Dynasty, that the fly was used as a military decoration, and two examples which have long been in the

Cairo Museum, and others more recently excavated, corroborate this view. That the fly was a type of the soldier's success in harassing the enemy is suggested, and a passage from the Iliad is quoted which seems to bear out this idea. —More Athenian vases acquired by the dept. of Classical Art are dealt with—i.e., a black-figured hydria with a marriage scene which the writer suggests may, from the fragmentary inscription, represent the *Marriage of Hebe and Herakles*, and was possibly executed in the workshop of the artist Exekias; a red-figured krater with a spirited representation of the legend of *Herakles and Busiris*, dating from the 5th cent. B.C.; a large bowl of the close of that century with the representation of a banquet; and an attractive little red-figured toy vase. —The "Armourer's Workshop", arranged for the benefit of the general visitor in the Riggs Gallery, is discussed by B. D. It is "framed", it appears, with early 16th-century French woodwork from a house at Abbeville, and in it are placed an Italian anvil and vice lent by Mr. Ambrose Monell, hammers, stakes and other tools of varying dates; even an armourer's certificate has been provided, that of Christian Wagner, though this dates only from the 18th century, and further a series of modern forgeries of armour, so that the collection caters for amusement as well as instruction. —The "Cadwalader Room", containing that bequest of English, mostly Chippendale, furniture is dealt with by D. F.

July. No. 7.—The trustees of the museum have decided to establish a dept. of Far Eastern Art, and have appointed Mr. Bosch Reitz, the well-known connoisseur of oriental art and ceramics, as curator. The dept. will include the arts of China and Japan, and those of other countries artistically connected with them (Korea, Thibet, etc.). —The Isham gift of Japanese colour prints, a valuable bequest of 236 examples, is dealt with by MR. GOOKIN. They include an ink print from an "orihon" by Okumura Toshinobu, and a so-called lacquer print by Nishikawa Yoshinobu, both great rarities; two beautiful hand-coloured prints by Torii Kyotada; nineteen prints by Harunobu and his school; "superb impressions" of two of Eishi's finest triptychs, a fine example of Utamaro's *The Pleasures of the Taiko*, and many other notable examples by leading artists. Of special interest, according to Mr. Gookin, are four unpublished drawings by Hiroshige for a series planned to be issued by an Osaka publisher. —In the long article dealing with the excavations conducted by the museum on its concession at Thebes, 1913–1914, a very interesting account is given of the monastery of Epiphanius, on the site of which the excavations were conducted. A special work prepared by experts, and dealing with the whole subject, literary and archæological, will shortly be published. —The right-hand shutter of a triptych acquired from the Blakeslee sale in April last is reproduced, and ascribed to Buttinone. This attribution dates from an article by Mr. Herbert Cook published here in 1904 [*B. M.*, Vol. iv, pp. 92, 94], but, judging from the illustration, the earlier attributions to Macrino d'Alba or Defendente Ferrari (preferably the latter) seem more appropriate.

SUPPLEMENT. JEWELLERY.—"This pamphlet", we are told, "is issued with a desire to inform all persons interested in the study, manufacture or sale of jewellery of the resources open to them in the Metropolitan Museum of Art", and it admirably fulfils this purpose, gathering together and reproducing specimens of jewellery of all periods and countries, beginning with the Egyptian, of which a bead collar from the tomb of Senebtisi (XII Dynasty) is reproduced. Then follow Greek, Cypriote and Etruscan examples, 7th, 4th centuries B.C.; Norman Byzantine and Longobardic work from the Imperial period to mediæval times, and renaissance jewellery which includes the superb loan of the Pierpont Morgan collection. Near Eastern and Indian jewellery are also dealt with, and a list of books by experts dealing with the subject completes this useful little publication. J.

JAPANESE

THE KOKKA.

This well-known magazine still remains, probably, the best produced periodical in the world. Though expensive for a serial (5s. 6d. per copy in London), the cost of the production entailed by the extremely skilful colour-printing and excellent vellum-paper must be so high as to make the price by no means excessive. The arrangement is uniform throughout, one article, followed by short notes illustrated by plates in

Various Periodicals

black-and-white or colour. All the articles are unsigned, and the English version, distributed by Messrs. Quaritch, is prefaced by a "Notice Explicative" in French.

No. 296.—The opening article, "Do the Japanese Fine Arts Command World-fame?", laments the general ignorance of Japanese art in the West and the doubtful genuineness of many so-called Japanese specimens in this country. It discusses the successful imitation of Japanese style by Whistler and the difficulty of making Western nations acquainted with the best Japanese art, since the greatest treasures may not now leave the country. After a discussion of *Quails*, by Li An-chung (12th cent.), there follows a full account of *Amitābha welcoming a Devotee to Heaven*. It was painted towards the end of the Sung or at the beginning of the Yüan dynasty. Excavated by Colonel Kozloff, it now belongs to the Alexander III Museum at Petrograd. There is also a description, with colour-plate, of a good "Hi-iré", a kind of fire-pan, with Dutch design, by Kenzan, formerly the most valued property of the painter Hōitsu, who signed his name on its box. Kenzan died in 1743. The number ends with a note on a beautiful lacquer box of the Ashikaga period (1333-1573).

No. 297.—The placing of Plate 2 on p. 193 (erratum for p. 195) in the "Notice Explicative" makes the numbering of the subsequent plates wrong by two. The opening article is "Landscape Painting under the Six Dynasties", part I. Landscape painting was a comparatively late development in China. In the Sung period many valuable essays were written on this subject, among them "Introductory Notes on Landscape Painting", by Tsung Ping. Birds and flowers, signed "Ku Tê-ch'ien", are reproduced in two plates, one coloured. Bird and flower painting reached its maturity in the latter half of the 10th cent. (the Five Dynasties). Probably the pictures reproduced were executed under the Sung dynasty and Tê-ch'ien's name written during the Yüan dynasty. The *Portrait of Priest Hui-Neng*, the sixth head of the Zen sect, may be assigned to the end of the south Sung dynasty. "A Painting of Kwannon attributed to Yen Hui", "A Landscape by Unsen", "A Geisha by Kwazan", and "A Bronze Wine-vessel" complete the number.

No. 298.—The number opens with "Landscape Painting

under the Six Dynasties" part II. Kuo Hsi's essay, the "Lin-ch'üan-kao-chih", is the most celebrated on the subject. *Han-shan* and *Shih-tê*, attributed to Yen Hui, of the Yüan dynasty, the former reproduced in colour, show two altogether delightful mendicant friars of the close of the T'ang dynasty. The *Life of Saigyô*, ascribed to Tsunetaka, shows him (1) cutting his own hair, (2) being shaven by a priest at Saga. Saigyô was an officer of the Imperial Guard who became a priest. A fragment of Shaka's halo is beautifully reproduced in colour. The number ends with a fine Chinese luncheon-box of the Ch'ien-lung era.

No. 299.—[In the "Notice Explicative" Plate III is described as Plate IV, and Plate IV as Plate III]. The opening article is "Development of Bird and Flower Painting in China". We must seek the origin of purely artistic productions of this type in "the art culture of the court after the 3rd cent.". A "Shikishi" (writing on paper) and a beautiful "fan-picture", both in colour, the latter reproduced with the greatest possible taste and skill, are the first plates. Both deal with cuckoos. Interesting, too, is *The Release of the White Pheasant*, a release described by Yung T'ao (mid-9th cent.). The number concludes with a good example of Imari porcelain of the latter part of the Tokugawa period.

No. 300.—The opening article is "Materials for Ancient Sculpture in China and Japan". The chief material for early times was clay; then came bronze, iron, gold, silver and brass (the last three for smaller objects), and lacquer-coated cartonage. Then follows a description of the Hōrōkaku-mandara, preserved in the Hōbōdai-in temple. Among the best subsequent plates are *A Landscape*, by Yasonobu Kanō, and *A Carousel*, by Kironaga (a work of c. 1786).

No. 301.—The introductory article is "Chinese Art Objects introduced into Japan in the Ashikaga Period". There are three most remarkable illustrations in this number, *A Portrait from the "Hyakunin Isshu" Album*, by Tannyū Kanō, *An Attendant of Kōmukuten*, and *Two Jade Vases*, in which the qualities of jade are marvellously shown. The second, a wooden image made by Kōeh, is a "priceless specimen of the later Kamakura period". Good also is *A Landscape*, by Chang Jui-t'u, done in 1636, a Korean painting of Shaka and Four Attendants, and *The Burning of the A-fang-kung Palace*, by Yōsai Kikuchi. G. N. P.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

AUTHOR.

The Portrait of Caterina Cornaro by Giorgione (finished by Titian); Herbert Cook, M.A., F.S.A., hon. member of the Royal Academy of Milan; 12 pp., 6 pl. (Waddington, Ltd.).

ETON COLLEGE (Messrs. Spottiswoode & Co., Ltd.).

Sense and Incense, a book of verses, by some present Etonians; 36 pp., N.P.

LEE WARNER (Medici Society), 7 Grafton St., W.

Vasari's Lives of the Painters, Sculptors and Architects, translated by G. de Vere; 6 col.-pl., 65 monochr. pl.; Vol. IX; per vol., £1 5s.

This is the penultimate volume. For Vols. i-vi see "B. M." Vol. xxvii, p. 243; xxviii, p. 364; xxv, p. 127.

LUZAC, 46 Great Russell St., W.C.

South Indian Bronzes; O. C. Gangoli; introd.; J. G. Woodroffe; 80 pp., 95 full-page illust. and 45 smaller pl.; £1 1s.

JOHN MURRAY, Albemarle St., W.

An Illustrated History of Music; Thos. Tapper and Percy Goetschius; 365 pp., 345 illust.; 7s. 6d.

NEW YORK METROPOLITAN MUSEUM OF ART.

Greek, Etruscan and Roman Bronzes; Gisela M. A. Richter, Litt.D., assistant curator, Department of Classical Art; 491 pp., illust.; \$5.00.

QUARITCH, 11 Grafton St., W. (Printed and published in Kyoto.)

Catalogue of the National Treasures of Painting and Sculptures in Japan; Ichisaburo Nakamura; preface; E. Hamilton Bell; 8vo., vii, 170 pp., 10 illust.; native binding; 7s. 6d.

Only a few copies are now available, but a further supply is expected from Japan. For Review, see p. 242.

TRAVANCORE STATE, Law Printing House, Madras.

Elements of Hindu Iconography; T. A. Gopinatha Rao,

Superintendent of Archaeology; Vol. I, pts. 1, 2, in 2 vol.; 9½ x 7 in.; £1 10s.

PERIODICALS.—L'Arte, XVIII, 4.—La Bibliofilia, XVII, 2-3.—The British Review, XI, 2.—Cleveland, Ohio, Museum of Art, Bulletin, II, 2.—Fine Arts Journal (Chicago), XXXII, 6.—Fine Arts Trade Journal, 122, 123.—Le Journal des Arts, XXXVII, 1.—Kokka, 301.—Manchester, John Rylands Library, Bulletin, II, 3.—New York, Metropolitan Museum Bulletin, X, 7, 8.—Ord och Bild, 8.—Oud-Holland, XXXIII, 3.—Pennsylvania Museum Bulletin, 51.—Quarterly Review, No. 444.—Staryé Godý, June.—Town Planning Review, IV, 1.

PAMPHLETS, REPORTS, ETC.—Björnsäters Stafkyrka, och dess Målningars ställning inom vår medeltidskonst; A. Lindblom; 37 pp., 16 fig.; Stockholm (Cederquist), N.P.—Liverpool, 62nd Annual Report to the Libraries, Museums and Arts Committee; 85 pp.—London County Council; Indication of Houses of Historical Interest in London; Pt. XLIII (double): Holywell Priory and the site of the theatre, Shoreditch; 32 pp., with plan; 2d.—N^o gra ryska helgonbilder i svenska samlingar; T. J. Arne; 148 pp., 14 fig.; Stockholm (Cederquist), Kr. 150.—National Portrait Gallery; 58th Annual Report of the Trustees; 9 pp.; 1½d.—Rijks-Museum, Amsterdam, 2nd Supplement of the Catalogue of the Pictures, Miniatures, Pastels, Framed Water-colour Drawings, etc. (Home Office, Amsterdam)—Review by Prof. Albert S. Cook (Yale) of "The Runic Roods of Ruthwell and Bewcastle, etc.", by J. K. Hewison (from "The Journal of English and German Philology", XIV, 2), 11 pp.—Victoria and Albert Museum (Department of Paintings); Catalogue of a Collection of Miniatures in Plumbago, etc., lent by Francis Wellesley, Esq., 1914-15; 22 pp., 13 illust.; 6d.

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